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making Jewellery

50

PROJECTS INSPIRED
BY SPRING/SUMMER
CATWALK FASHION

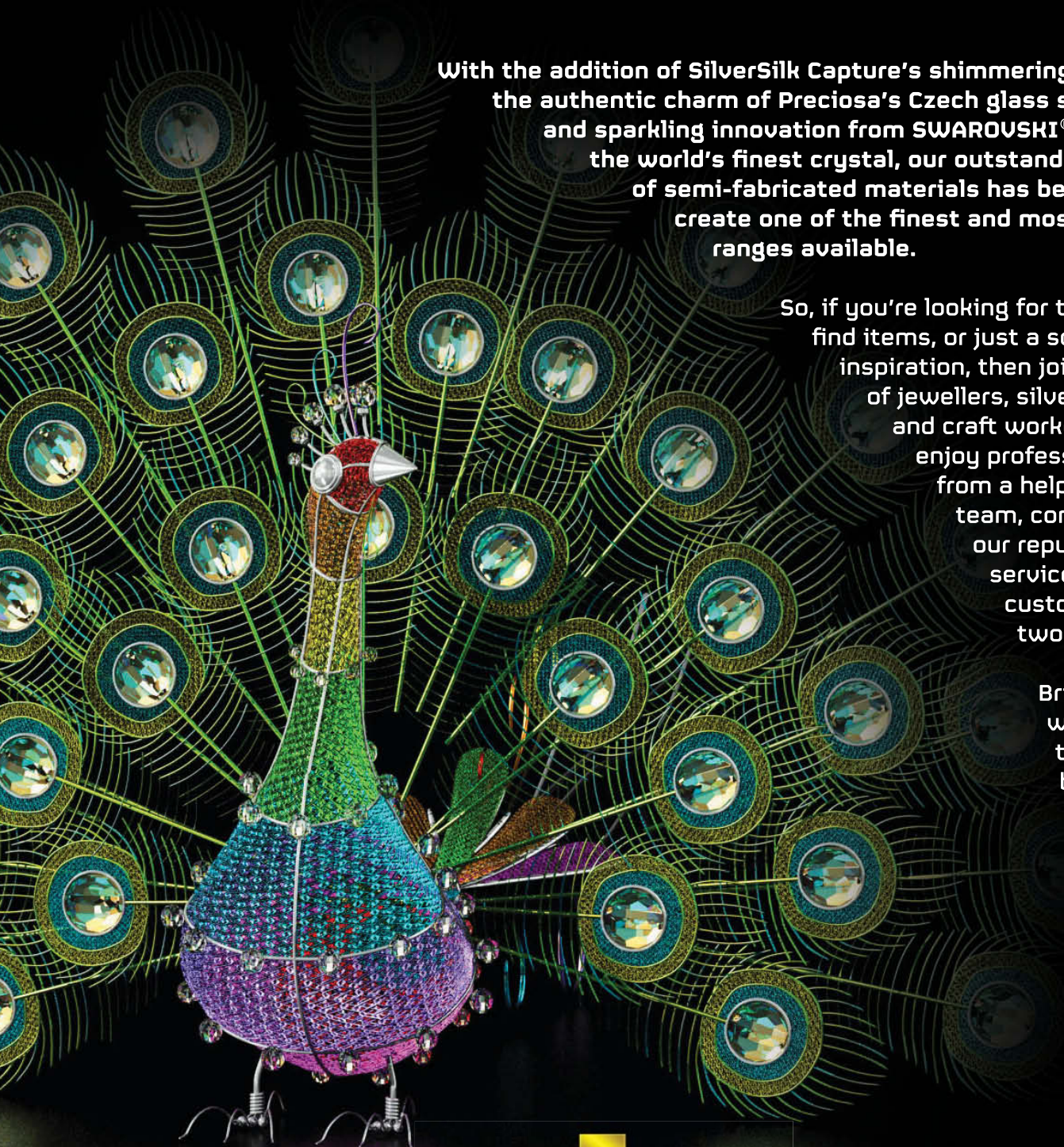


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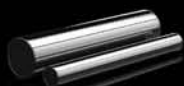
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Findings



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Wire



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Tools



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Crystals

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Editor's letter

Hello and welcome to our Spring/Summer 2015 fashion issue. We do love our fashion here and eagerly await the latest catwalk reviews as they come out. Luckily for us the fashion industry work six months ahead so we get to have a look at what's coming well in advance, which works out beautifully for issues like this one. So for this issue I collated a folder bursting with gorgeous catwalk images showing all the top fashion collections coming for the spring. From this folder our designers picked their favourite styles as inspiration.

This season oversized jewellery features heavily as a trend, with colourful braiding also showing a revival too,

so dust off your Kumihimo board! Statement jewellery seems to still be holding its own on the fashion front as well. So we have an issue packed with projects featuring styles coming to the high street soon.

My favourite this issue has to be Clair Wolfe's aluminium bar project (p6), I just love the bars that come ready made for jewellery with holes to string them!

Have fun being a fashionista and don't forget to show us what you are up to via our social media channels (details in the panel on the left).

Sian

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Short Bow



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Blooming lovely



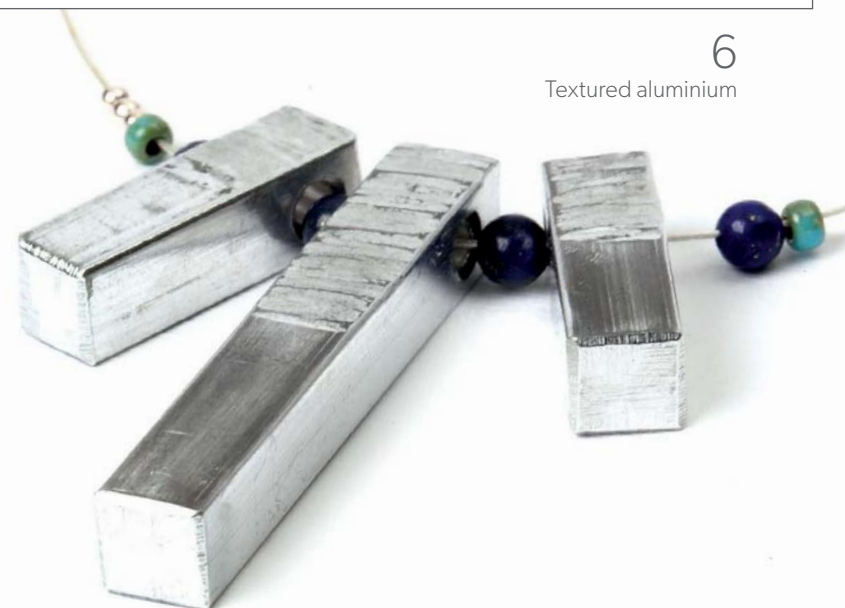
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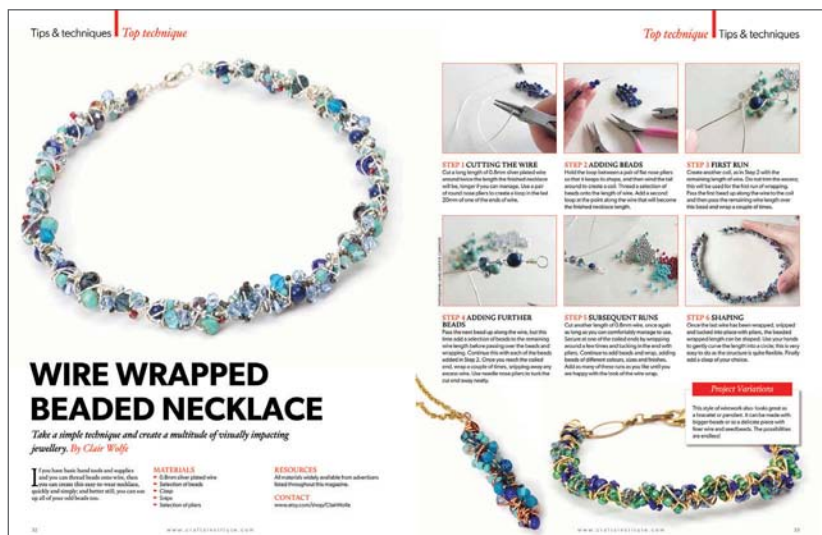
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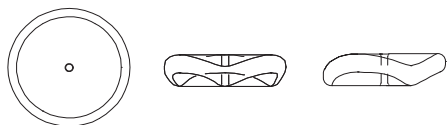
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TEXTURED ALUMINIUM

Use a hammer to create a variety of textures on aluminium bar blanks for a bold statement necklace. By Clair Wolfe



Clair designs and makes jewellery at her home studio in Wales, and is always on the lookout for different materials to include in her work. These aluminium bars are incredibly easy to work and can be altered in several ways. A simple hammered texture is easy to apply and produces wonderful effects.

MATERIALS

- A selection of aluminium bars
- Selection of beads
- Selection of findings
- Length of Beadalon wire
- Hammer
- Steel
- Crimping pliers
- Marker pen
- Polishing cloth

RESOURCES

Aluminium bar selection:
www.metalstampingblanks.co.uk

CONTACT

ClairWolfeJewellery@gmail.com
www.etsy.com/shop/ClairWolfe



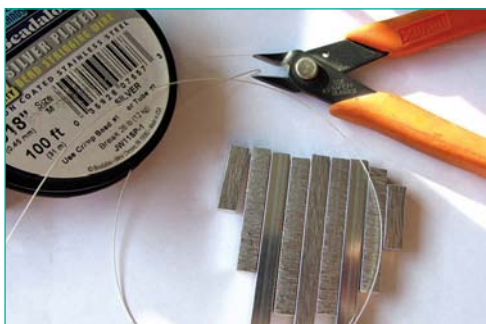
STEP 1

Place an aluminium bar onto a steel or anvil and use a cross pein hammer to apply texture to the surface. Apply the texture so that it runs vertically on this first bar. Hold the bar securely whilst striking. The smaller bars can be trickier due to their size, so take care not to strike your fingers – secure in a vice if preferred.



STEP 2

Take a slightly longer bar and repeat the above. This time the texture needs to be added so that it runs horizontally across the bar. Repeat this on all the bars used in the design. Leave a couple untextured to add to the effect.



STEP 3

Once happy with the texturing and the amount of bars you have, lay them out in the order they need to be added to the beading wire. Cut a length of silver-plated Beadalon wire approximately 46cm; this can be trimmed down later if needed. Add the bars to the wire, separating each with a bead; this will allow the bars to flare on the neck.



STEP 4

Centre all of the bars and beads onto the wire, and then add a silver bead and crimp tube to both sides. Use crimping pliers to first crimp the tube into a U-shape before using the second section on the crimping pliers to close the U-shape into a neatly closed crimp. Use a crimp cover if desired.



STEP 5

Position the necklace on a mannequin or on yourself to work out the length of the finished piece. Use a marker pen to show where the crimps need to be added. Add crimps, and chosen findings, using the crimping pliers once again to secure the findings. Snip away excess Beadalon wire, as close to the crimp as possible.



STEP 6

Finally use a polishing cloth on each of the bars; a good rub over on each will produce a lovely sheen and remove any finger marks. Keep this cloth to use on all aluminium work, separate from your silver cloth. Aluminium contaminates metals (leaving pock marks in materials like silver) so use separate tools for all other metals.



Extra Projects Make pendants

PENDANT

Add texture to all four sides of a bar and thread onto a ball chain for a simple but effective pendant.

SIMPLER VERSION

Create a simpler version of the main project, this time only texturing sections of the bars.



Designer tips

- Try different hammers to add a variety of textures.
- Due to the lightness of the bars, take this design further and create a real statement collar with big bold beads.
- Add bright coloured beads to make your design pop.

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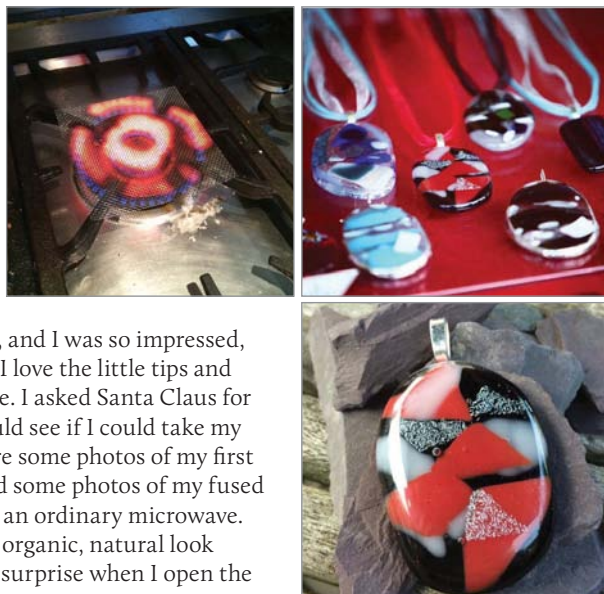
READERS' PAGE

STAR
LETTER

Metal clay and fused glass

I love *Making Jewellery* magazine! It's informative and easy to read, giving great ideas – I'm going to get a subscription. My friend brought a copy into work as she knew that I make fused glass jewellery in a little cupboard in my spare room, and I was so impressed, so I searched for you on Facebook. I love the little tips and hints, which are always informative. I asked Santa Claus for some silver clay equipment so I could see if I could take my glass jewellery any further. Here are some photos of my first attempts! I hope you like them, and some photos of my fused glass jewellery, too, which I fuse in an ordinary microwave. I can't afford a kiln! Plus, I love the organic, natural look about them this way. Each one is a surprise when I open the microwave!

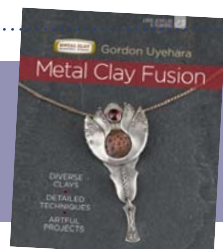
Helen Thomas, via email



Katie's reply: Thanks for sharing these photos with us! Your jewellery looks great – it's amazing to see what can be made simply with a gas hob and a regular microwave!

STAR
LETTER
PRIZE

Helen wins a copy of *Metal Clay Fusion* by Gordon Uyehara, a fantastic book full of tips and projects for creating stunning metal clay jewellery.
www.thegmcgroup.com, 01273 488005



Metal clay and resin

I've enjoyed experimenting with metal clay recently, but I do like a lot of colour in my jewellery, rather than just plain silver. I loved Emma Gordon's metal clay project (Up and away) in the February 2015 issue of *Making Jewellery*, as it combined metal clay with mica powder and resin – something I definitely want to try! Thanks for the great inspiration!

Melissa Hartnell, Cambridge



Send your letters and pictures to: Katie Holloway, *Making Jewellery*, 86 High Street, Lewes, East Sussex, BN7 1XN or email: katie.holloway@thegmcgroup.com.



Don't forget to follow us on Twitter at @makingjewellery or find us on Facebook by searching for Making Jewellery

Favourite Make Friday

On Facebook we run a competition over the weekend (launched on a Friday) where we ask you to upload a picture of something you've made that week, and our favourite wins a prize. Here are some recent winners.



KATHLEEN CONNOR

Chainmaille bracelet



MARGARET STINCHCOMBE

Beaded necklace



SUE BAILEY

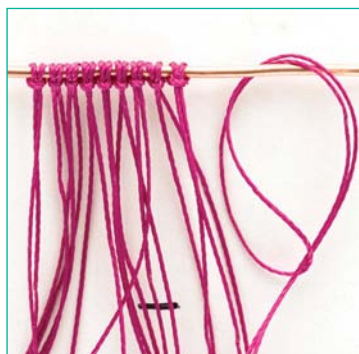
Polymer clay beads

MICRO OWL

Make a cute owl pendant in macramé. By Sian Hamilton

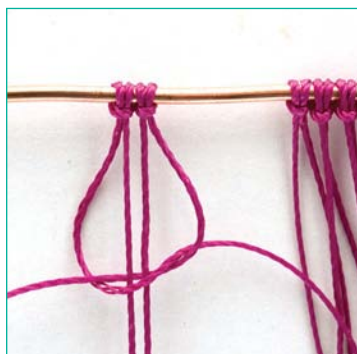
I've just added another addiction to my collection and that's micro macramé, which is just macramé with finer beading cord. I simply love the way this looks!





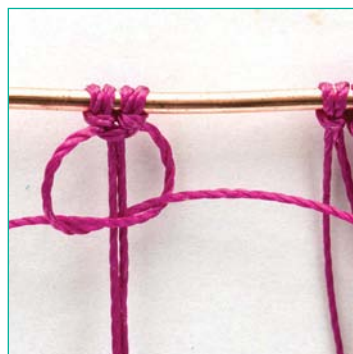
STEP 1

I used a thick board and foldback clips as a work surface for this piece. Take a piece of copper wire (I used recycled electrical wire) that's the width of your board and attach to the board with a foldback clip each side (see Pic 4). Fold each piece of cord in half and pass the loop over the wire and take the ends back through the loop; this is a lark's head knot. Repeat for all ten cords.



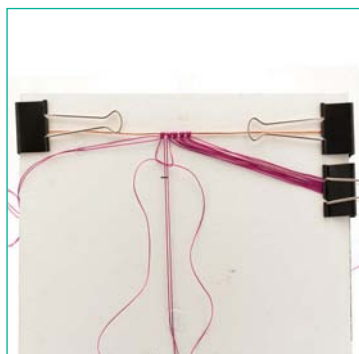
STEP 2

Make a square macramé knot on pairs of cords. To do this, push two cords together and find the two central cords and separate from the side cords (I stuck them down with a little white tack) and then take the left cord across in front of the central cords. Bring the right cord in front of the left and then behind the central cords. Bring that cord through the loop the left cord has made and pull tight.



STEP 3

To make the second part of the knot, bring the right side cord across the front of the central cords. Then bring the left cord in front of the right cord and behind the central cords, through the loop and pull tight. This is a standard square knot (if you are struggling to get this right, look carefully at the step images or Google the term 'macramé square knot').



STEP 4

When you have created five knots, bring them all together and separate the two left side cords. Now make the same knot using the next four cords. If you have used the correct cords then this knot sits below and between the knots above. Carry on knotting the row. You will be left with two cords unused at the end. As the image shows, I keep the cords not being used to the side with another foldback clip.



STEP 5

Carry on knotting, keeping the knots in between the previous row, so dropping two more cords on each side. You are creating an inverted triangle. Keep all the cords not being used away from the knotting by holding them in foldback clips at the sides. With the middle four cords make four knots to create a 'nose' for the owl.



STEP 6

Go back to the top and separate the first two left cords; pull all other cords across to the right to hold them out of the way. With these cords, pull the outside cord (called the anchor) taut and at an angle to the right. Bring the second cord under the anchor, and then back over and through the loop created. Pull tight. Continue along the row, picking up the next free cord and make one knot per cord.

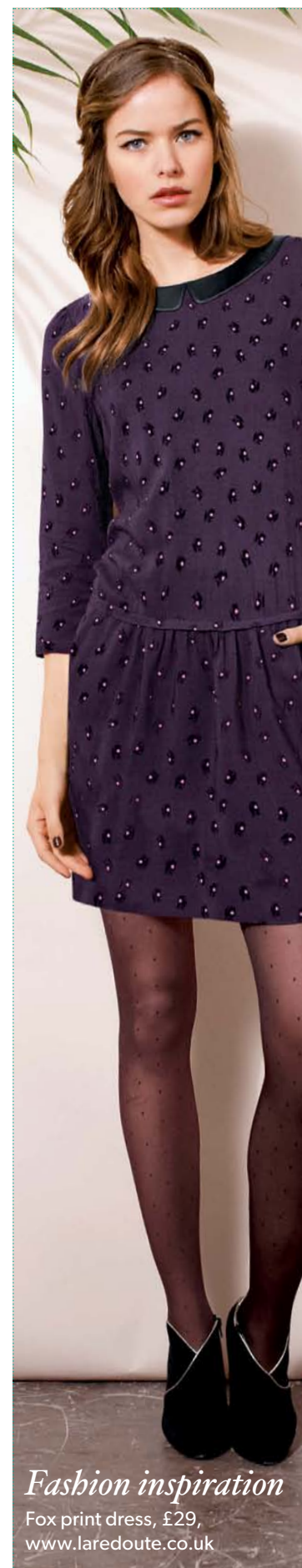
MATERIALS

- 10 x 30cm strands of C-Lon cord
- 1mm (or thicker) copper wire
- 2 x 6mm beads (for eyes)
- Chain
- Superglue
- Scissors

- Round nose pliers
- Side cutters
- Thick board and foldback clips

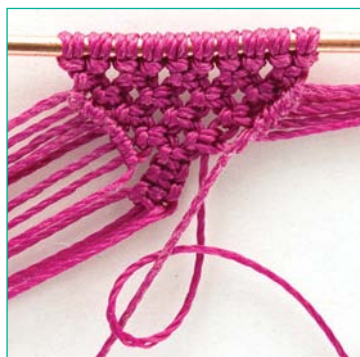
RESOURCES

All materials are widely available from advertisers listed throughout this magazine.



Fashion inspiration

Fox print dress, £29,
www.laredoute.co.uk



STEP 7

Keep repeating Step 6 for the right hand side. Again pick up the outside right cord and follow Step 6. The cord being knotted must always go under the anchor (outside) cord, back over and through the loop created. Create one knot with each cord until you reach the centre.



STEP 8

Take the left side anchor cord and the left cord on the centre 'nose' section. Use the 'nose' cord as the new anchor and the old anchor cord from Step 6 for the first knot. Repeat the same knot from Steps 6 and 7 but knot each cord twice. Remember, under anchor, over anchor and through the loop. Don't pull them tight up to the previous row; you are now making a row straight out to the left.



STEP 9

Knot the first three cords as in Step 8 and then thread a 6mm bead onto the next cord to be knotted. Push the bead up and make a knot underneath. Then go back to knotting the cords without a bead.



STEP 10

Repeat Step 9 for the right hand side. Remember to knot each cord twice. After you have finished that row start the macramé square knots again to make the body of the owl. Start on the left with the outside four cords.



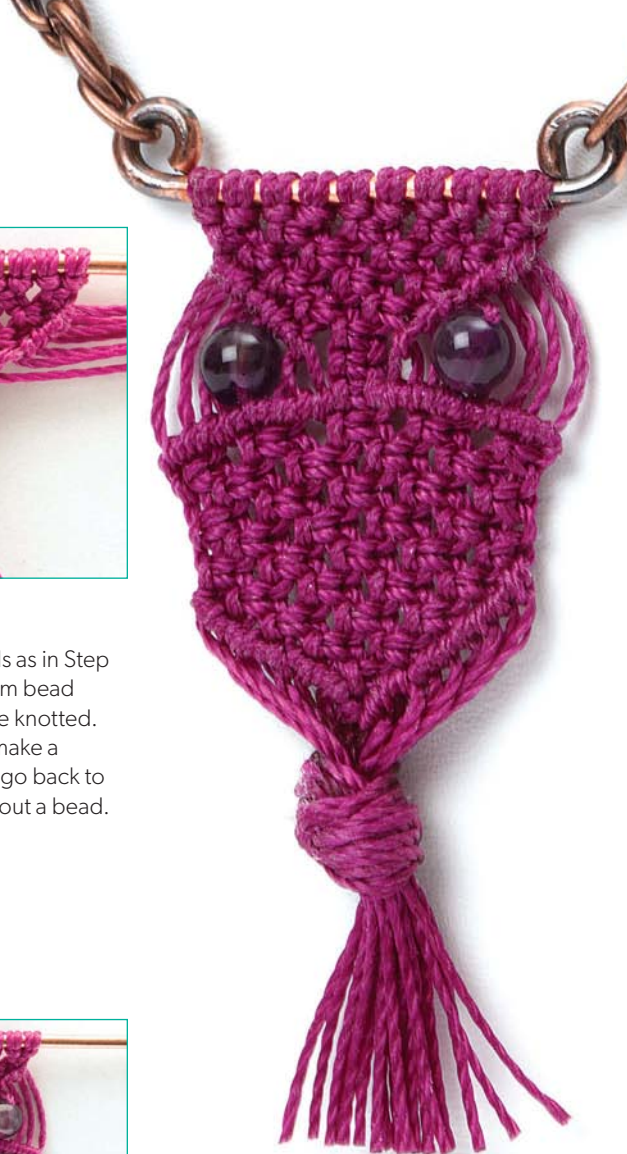
STEP 11

You need to knot three 'five complete' rows i.e. Top row has five knots, second row has four knots in between the row above, third row has five knots etc. After the fifth row (with five knots) bring the knots into a triangle again as in Step 5 by dropping two cords each side for every row.



STEP 12

Make another row of single knots following Step 6 and 7 to finish the body of the owl. Bring all the cords together and make a single standard knot using all the cords. Glue this knot at the back with superglue and cut off the cords at a nice length. Make loops either side of the owl in the copper wire with the round nose pliers and snip off any excess wire. Hang from your chosen chain.



Extra Project Make a wrap bracelet

This micro macramé knotting technique makes a great bracelet. Start with a big clasp (the one I used is from www.the-beadshop.co.uk) and two 2m lengths of C-Lon cord in two different colours. Loop both through the clasp, so 0.5m is on one side and 1.5m on the other (with both colours level). Now start the knotting – you want the two central cords to be the short ones (you should have one central cord in each colour). The long cords, again one in each colour can now be knotted in the same way as the main steps. Keep going until you can't knot any more, then knot the central cords around a large jumping ring to complete the bracelet. Cut off any excess cord and superglue the ends.



NEWS

The latest jewellery making trends, news and must-haves.

By Katie Holloway



cureleukaemia
the blood cancer charity

Assay Office supports Cure Leukaemia

The Assay Office Birmingham staff have been supporting the charity Cure Leukaemia with a rather special donation recently. The Assay Office staff were given the opportunity to buy pieces of jewellery that had been donated by their customers. The money raised from this was donated to the Birmingham-based leukaemia charity, which allows patients with blood cancer to access new treatments, which are being developed continually. Good work, Assay team!

www.theassayoffice.co.uk,
www.cureleukaemia.co.uk

Aluminium hearts

In issue 76, February 2015 of *Making Jewellery*, we featured some beautiful aluminium hearts. Unfortunately, there was an error with the credit for them. You can buy the hearts from £4 for a pack of 10 from Metal Stamping Blanks. They would make a beautiful focal piece for any contemporary jewellery design!

www.metalstampingblanks.co.uk



New CzechMate® beads

Ready for the new season, Starman have introduced some stunning new beads into their CzechMate® range. Included in the new products are the QuadraTile and Bar beads. The Bar beads are a new take on popular two-holed beads, which lie beautifully flat when weaved together. The QuadraTiles are perfect for exploring new designs, as they come with four holes, which makes them even more versatile. Both new ranges come in gorgeous colours.

www.czechbeads.eu



New Beadalon products

Beadalon are currently bringing out fantastic new jewellery making products, whether it's new stringing materials, or tools to make creating jewellery even more simple. Available from a wide range of stockists, check out the Beadalon website to see what will be available soon, and to find out where you can buy them. We're particularly excited about the new stainless steel wire that they're bringing out, as well as the 3D bracelet jig. Watch this space!



Preciosa Ripple™

Preciosa Ornela present their newest pressed bead, the Ripple™. The 12mm diameter circular bead has a centrally located hole and a beautiful rippled appearance on its surface. For the bead, Preciosa have used a new type of surface coating, which they are calling California, which uses dual colour vacuum decoration. The rippled surface causes a beautiful glister with both the shiny and the matt finishes, and the beads look stunning when combined with seed beads.

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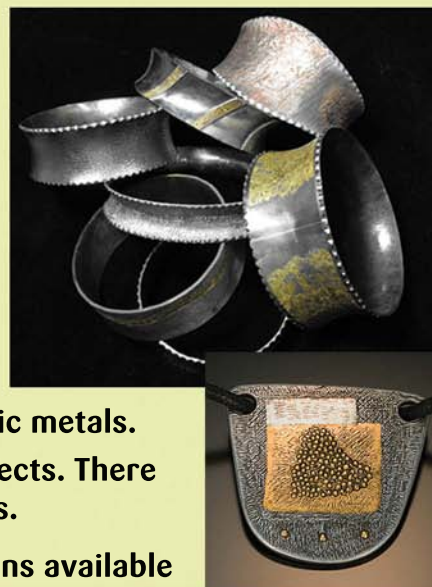
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Chris Nelson

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CHRISTOPHER SHANE

MEET DEB KARASH

Deb Karash is an American jeweller who specialises in making colourful etched metal jewellery

Tell us about your background – how did you come to be a professional jeweller?

My mother was an antique dealer and I began collecting antique jewellery when she took me to auctions. I thought it would be interesting to see how the jewellery was made, so I began a class with a local jeweller. I became so enamoured with it that I decided to go to university and get my degree in jewellery and metalsmithing.

Where did you train, and how has that influenced your work?

I received my Masters Degree in jewellery and metalsmithing from Northern Illinois University in DeKalb, IL. That education gave me the confidence and context that became the stepping stone for my future development as an artist. After college, I took a number of great workshops that really helped me hone my skills. Along with my metals classes I also studied fibre techniques and that inspired my love of colour and texture.

What do you love so much about creating etched metal jewellery?

There are so many things that I love about it. It must be in my blood. My parents and grandparents were always creating things, which sparked my love of process. Along with colour, I'm drawn to texture and create it in my work in a number of ways. A combination of hammer texture, roller printing, stamping and carving create pattern and also a means of adhering the colour to the metal. I also love the fact that jewellery is such a personal art form. It's a means of self-expression for both the maker and the wearer.

How do you manage to get such vibrant colour into your work?

The short answer is that I draw on copper with coloured pencils. Of course, the process is more complicated than that but what you see is a

coloured pencil drawing. The process is somewhat time consuming and involves a combination of textures, a bit of chemistry and several layers of colour. Each colour is a blend of several shades in order to create intensity and depth.

Where do you look for inspiration for your jewellery?

I look at botanical drawings, vintage fabrics, architecture and visit botanical gardens whenever I can. My travel has a heavy influence on my work.

Can you tell us about the workshops you're coming to teach in Cornwall this year?

I would love to! I am teaching a three-day workshop called Pin Me that will be all about fabrication. We will focus on brooches but everything we do will be applicable to other items. Surface design, texture, dimension and connections along with clean finishing will be covered. We will explore the option of including found materials, using paste solder for easier soldering and ways to create dimension. This workshop is appropriate for all levels.

I am also teaching Drawing on Metal which is a five-day workshop in the technique that I am best known for. We will use coloured pencils to apply colour to copper. Students will be able to create their own designs but should not be intimidated by the design process. In this class I will talk about colour and pattern as students learn my signature technique. This class will touch on some fabrication techniques and is also appropriate for all levels.

My approach to teaching is to meet each student at their own level and help them to improve their skills while learning new techniques and having fun. My students generally leave the class with a completed piece of jewellery, which helps them to see how they can incorporate their new skills into their own studio practice.



Deb Karash is teaching the following classes at the Cornwall School of Art, Craft and Jewellery:

Pin Me: 14–16 June 2015, price: £670.59

Drawing on Metal: 18–22 June 2015, price: £1,117.65

Payment in installments is an option for both classes.

www.csacj.co.uk, 01208 264155



3 PART PROJECT PART 3

DELICIOUSLY DECO

The final stage of this epic journey into the making of the Deliciously Deco pendant.

By James Ferris

James is a cold-fusion wire jewellery artist from Glastonbury and co-owner of Minerva Beads and Crafts, where he teaches his wire crafts.

In this final stage we bind all the wires together to make a solid pendant. The weaving is a touch tricky but do your best to get the symmetry right and if you complete this you will come out the other side a more experienced wire wrapper.

MATERIALS

- 0.3mm wire (28 gauge) or your favourite wrapping wire, we recommend 0.4mm (26 gauge) or finer

RESOURCES

www.minervabeadsandcrafts.co.uk

CONTACT

enquires@minervabeadsandcrafts.co.uk



STEP 1

Continuation of Step 11, stage 2, *MJ* issue 77. Wrapping off the roll, start the weave on the right hand side core wires. Start the first wrap of the weave further up the two core wires, wrapping anticlockwise so the wire will come up through the gap. Tidy the end then slide down into position. Cross to the other side, wrap round once ready to cross back and stop.



STEP 2

Cut 15cm of 1mm wire, place on the front of the pendant so it's running through the middle of all the weaves and sticking out at the bottom of the pendant by 1cm. Use some masking tape to hold it tightly in place.



STEP 3

Read Steps 3 and 4 as one. Now we want to bind this 1mm wire into the middle of the weave we have just started. Come over the top of the 1mm wire through the gap between the 1mm and two core right-hand wires.



STEP 4

Wrap round once on the right hand side, tucking the wire neatly into the last wrap, then come underneath the 1mm wire crossing over to the other side and up through the gap between the left-hand core wires and the 1mm wire.



STEP 5

Keep repeating Steps 3 and 4 until you have crossed over and underneath the 1mm wire three times, trim off and tidy your end. The point of this weave is that it's the beginnings of binding everything together to make a solid piece. You are about to bind and tie the 1mm wire into the second part of the bail.



STEP 6

Now back to the second part of the bail. Start your weave again, binding the 1mm wire through the middle of this as in Steps 3 and 4. You could make your own pattern up here, but if you want to make a direct copy of this project, weave back and forth nine times then bind the 1mm wire in or cross over each time as in Step 5. Weave until you have just over 3cm.



Designer tips

- ▶ When you start your weave in Step 1, use your fingernail to anchor the first wrap from sliding too far down the core wire when you cross to the other side. You will need to do this again when binding the 1mm wire. Also in Steps 8, 9 and 11 this will come in handy.
- ▶ If you have an awkward bit of weaving, always start your first wrap high up the wire, tidy the end and then slide down into position.
- ▶ When you bend the wires to make the nice swishes, loops and sweeps, make sure you have removed all masking tape.
- ▶ Play around with weave pattern when binding wires through the middle; you can come up with some beautiful looking patterns.



STEP 7

Before you bend your weave over the bail, give the wraps a crimp; this gives them a nice flat finish. Bend the weave tight over the bail, making sure the weave finishes at the base. Trim off and tidy the ends of wrapped wire. Take the two core wires either side and bend them towards the outside of the pendant ready to come round to the front (remove all remaining masking tape).



STEP 8

Bring the two wires each side at the back sweeping over the front of the pendant, bending to meet the 1mm wire then sweeping to the outside of the pendant (making a semicircle). Where they touch the 1mm wire, weave them as in Steps 3, 4 and 5. Trim the inside wires each side to 18mm–20mm. Make a loose spiral out of these wires to fill the semicircle shape.



STEP 9

Now go back to the four wires that are up by the bail. Sweep them round and down to the 1mm wire just above the last weave you did, creating a heart shape. Weave the two sides together a few times to bind them. Trim the outside wires each side to 15mm and spiral in so they sit just on top of your last two spirals.



STEP 10

Bring the two remaining wires from the last step down and sweep them round following the other two wires, ready to come round to the back of the pendant. Trim the 1mm wire to 2.5cm–3cm (measure from the closest weave) and spiral up so it sits on top of the two weaves. Push down hard into place, anchoring all the wire and spirals tight to the front of the pendant.

STEP 11

Bring the four remaining wires round to the back of the pendant and up the back of the bail, meeting the 1mm wire where it leaves the bail and creating two semicircles either side. Weave the two sides together a few times to bind them.

STEP 12

Trim the outside wires to 2cm and spiral to the outside of the pendant. Trim the inside wires to 10mm and spiral inwards so they meet. Cut the 1mm wire to 3cm and spiral up and over on top of the other spirals to hold them in place. Oxidise and polish for the ultimate finish.



Extra Projects Vary your designs

The two extra pendants James has made have six wires through them from the start and they follow the same path as this project. Simply change a few bits here and there and shape some of the wire in a different pattern, then bind them all together as above.





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STRUT YOUR STUFF

Take inspiration from the catwalk and refresh your style for the spring and summer season.

By Harriet Davies

The new sportswear

Fresh colours and simple cuts are what this bold style is all about. The trainer has made a huge revival in recent years, but it has been transformed from a gym shoe into an item that can be worn for almost any occasion – black leather trainers for smartwear or glittery trainers for evening wear. Sportswear these days is adaptable. This glam jersey dress paired with brogues demonstrates how a typically sporty style can be smartened up, while these loud Britpop-coloured Reeboks show a more casual style. Jewellery using simple images and designs, rather than intricate or delicate styles, complements this look.



Carolyn Donnelly embroidered jersey dress, £69

www.dunnesstores.com

Reebok women's classic leather trainers, £29.99

www.getthelabel.com
Printed zip front tracksuit, £17.99

www.axparis.com

Lucky charm star rose gold necklace, £65

www.follifollie.co.uk



Denim

Denim should be your best friend as the weather warms up, and you cast off the heavier fabrics of winter like leather and sheepskin. With denim you can explore a range of cuts and styles, wearing this season's flares or sticking to the trusty skinny cut. You can also mix it up with denim skirts, dresses, dungarees or boy-cut trousers. The wonderful thing about denim is its versatility, and the fact anybody can wear it. You can create a patchwork look or combine it with other textures and prints for a Boho look. Funky jewellery with metal-worked shapes will work with the playfulness of denim.

Navy reefer jacket, £125;

Denim shirt, £29;

Denim shorts, £29

www.laredoute.co.uk

Babycham Dinah Hi check trainers, £45

www.babychamfootwear.co.uk

Levi's women's cover up craft jacket, £54.99

www.levi.co.uk

Bohoo gold necklace, £37.50

www.joidart.com



Tailoring

Strong tailoring is back this year, with cinched waists and the blazer cut giving a figure-enhancing boost. This doesn't mean you have to go for a classic trouser suit though, as tailoring can be found in everything from shorts to dresses and skirts. Employing a waistband over a dress or t-shirt is a simple way to achieve this look yourself, while tunics and kimonos are a more forgiving twist on classic tailoring. Use belts or ties to achieve this season's style. *Vogue* reports that Alexander Wang used fierce tailoring for their S/S15 collection while Anya Hindmarch and Amanda Wakeley featured schoolgirl and tunic looks.



Dress with knotted neckline and belt, £29
www.laredoute.co.uk
All over lace blazer, £32
www.apricotonline.co.uk
Embellished baroque wide belt, £18
www.very.co.uk
Reflections bag, £210
www.follifollie.co.uk

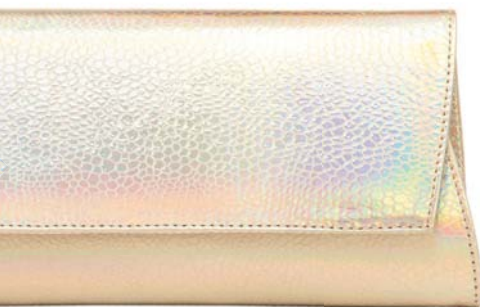


A fairytale

When dressing for the summer outdoors party season, think elves and nymphs, fairies and magical forests. Wear soft fabrics and colours that lure you into a dreamy, otherworldly reality. Pale pinks, greys, yellows and greens are the colours of a fairytale. Long, floaty chiffon dresses and skirts that fall below the knee, possibly with layering, can be worn. Textures such as silk and lace and sewn-on touches like leaves and flowers all give the fairytale feel to your outfit. Alberta Ferretti championed this style in her S/S15 collection, according to *Vogue*.



Lola Skye lace insert dress, £35
www.dorothyperkins.com
Waterfall kimono, £40
www.lipsy.co.uk
Red velvet teardrop stone choker,
 £12.50 www.topshop.com
Joli clutch bag in gold, £69.95
www.modainpelle.com





CELEBRITY STYLE

Italian glass millefiore for Italy's most renowned screen goddess!

By Tansy Wilson

The inspiration for this bracelet came from using Italian millefiore beads, which translated means a thousand flowers. This distinctive glass technique has been around since the 1840s and is incredibly beautiful. This timeless design needed a classic beauty to wear it, so who better than Italian icon, Sophia Loren?

MATERIALS

- 3 x 30mm x 30mm glass millefiore beads
- 2 x 30mm x 30mm silver square connectors (C360)
- 3 x 60mm eye pins
- 1 x square toggle clasp
- 20 x 4mm jumprings

RESOURCES

Square glass millefiore beads:
www.beadaura.co.uk

Silver square connectors and toggle clasp:
www.bijouxbeads.co.uk

CONTACT

tansywilson@hotmail.com

Extra Projects Make a pendant and earrings

The glass millefiore beads come on a strand of ten in mixed colours. This means you can make matching items like this fabulous pendant or earrings. Simply thread a headpin through the glass square bead and form an eyeloop at the other side. Then using two 4mm jumprings, simply link to earring hooks or a pendant bail.



Designer tip

- Snipe or chain nose pliers are the best for this design, as adding such small jumprings means any other pliers would obscure your view of the piece.



STYLE PROFILE SOPHIA



STEP 1

When using such large beads sometimes it's easier to make your own eye pins. Hold the very end of the wire between the jaws on round nose pliers. The nearer the tip of the jaws the smaller the loop you will make. Bend the wire to form a circle.



STEP 2

Remove the wire from the jaws and reposition the pliers so they are now gripping the outside of the wire opposite the beginning of the circle. You can then bend the long length of wire against the jaws to form the stem of the eye pin. Cut the pin to the length you require.



STEP 3

Push the eye pin through the large square glass bead so the eye is tight against the bead. Then bend the pin poking out the other side at an angle directly against the bead. Bend it in the same direction as the eyeloop on the other side.



STEP 4

Grip the wire in your round nose pliers at the same place on the jaws, as in Step 1, so you will create the same size hole. Holding the long length of wire in your fingers, wrap it around the jaws to create another circle of wire. Cut away the excess. Repeat Steps 1–4 to add eye pins to all your glass beads.



STEP 5

Using 4mm jumprings, open one and link it through the loop on your eye pin and the hole on the square connector and then close. Repeat this step using another jumpring. Repeat to join all the glass beads and square connectors together.



STEP 6

Finally you need to add the toggle clasp to each end again using two jumprings. You can keep adding pairs of jumprings to obtain the correct wrist measurement.



PHOTOGRAPH: FEATUFLASH/SHUTTERSTOCK.COM

Sophia Loren is an international film star and Italy's most renowned and honoured actress. Dominating the cinemas in the 1950s and '60s, she co-starred with film legends such as Cary Grant, Peter Sellers, Charlton Heston, Clark Gable, Paul Newman – the list is endless. She has received numerous awards and still works in the industry to this day, even reaching the young audiences as the voice of Mama Topolino in the Pixar animated film Cars 2 in non-English speaking countries.



PHOTOGRAPH: GETTY IMAGES



PHOTOGRAPH: OLEG ZNAMENSKIY/SHUTTERSTOCK.COM



Who am I?

I am Kate Hamilton-Hunter

Kate Hamilton-Hunter Studio produces beautiful, delicate handmade jewellery fashioned from all kinds of modern and vintage tins including biscuit, toffee, tea and cake tins. By Lesley Rands



How did you come to be a jeweller?

Totally by accident! I was a self-employed dressmaker from the age of 19, and at 28 decided I needed some embroidery skills for my wedding dresses. I went off to college one day a week, which developed in all sorts of interesting directions, from City & Guilds in Embroidery and Design, to a HNC in Stitched and Constructed Textiles, which included using 3D materials: wood, glass, ceramics and metal. I fell in love with metalwork and my final project pieces were all made from pieces of aluminium, baked bean tins and tomato puree tubes, layered and stitched together with delicate detail made from wire and beads. These first experiments slowly developed into jewellery!

Where did you train?

I trained at two local colleges. Llandrillo College and West Cheshire College. I had two small children by the time I went to college so I had to fit around them and stay local.

Where is your studio?

I have moved from my kitchen table to a converted stable at my parents' house to a light industrial unit next to the sea on the North Wales Coast. I employ 12 people in my current studio in Pensarn, Abergele.

What is the main inspiration for your designs?

I mostly draw daily inspiration from my

surroundings as I walk my dog every morning before work, snapping phone photos for Instagram! I am blessed to live in a beautiful part of the world. I also research British and ethnic culture; it depends on what collection I am working on. My most recent collection is a charity collection for Habitat for Humanity in Sri Lanka, so for that I researched Indian and Sri Lankan style, fashion and jewellery design.

What is your preferred medium?

All kinds of tins! I started with just vintage tins; biscuit tins, tobacco tins, toffee tins and any recycled tins that friends and family gave me. Then as demand grew for our jewellery I had to start buying tins to keep up with demand, to be able to do repeats and to make our jewellery the most attractive it can be. We still accept tins to recycle and use lovely old tins for our Heritage Collection.

Do you have a favourite tool?

I have tools that have been made bespoke for me to create all of our pendant shapes. I draw the shapes I want and the engineering company I work with makes the steel cutting blocks and dies. When the first perfect dove or heart pops out of the bottom of the die, it always feels like magic to me!

What are your goals?

To expand to America, as this could be a huge market for us with our upcycled story and

very British design. I would like to employ more people but not get too big as my team are like family to me. I am also working towards having more time to design more freely, not just jewellery... where that will lead I don't yet know!

Do you offer workshops and jewellery classes?

No, unfortunately I don't, sorry! It is not something that we are able to do at the moment.

Where do you exhibit/sell your work?

We supply jewellery to over 500 shops across the country and abroad so the business has grown a lot in 10 years! It is very easy to find a stockist near to you on my website.

What has been your greatest achievement?

Keeping a business going through a recession has been tough but we are still here! I encourage all *MJ* readers to keep their local economy going by shopping locally and supporting independent businesses. Otherwise we will be left with only large national retail chains and not much else on our high streets. And then, in turn, that keeps small companies like us in business too.

CONTACT

www.katehhstudio.co.uk
kate@katehhstudio.co.uk



BLOOMING LOVELY

Spring into floral trends this season with this dual-purpose delicate peony flower. Perfect for a wedding or to cheer up any formal outfit, wear it as a brooch or easily convert it into a necklace. By Lizzi Bucklow-Holt

Lizzi is a polymer clay artist who loves to work in bold, bright colours, creating everything from buttons and beads to sculpture and art, and not forgetting her popular 'Peace Pebble' meditation anchors.

Taking inspiration from sugar-crafted flowers, Lizzi has adapted the techniques for polymer clay to make a delicate-looking translucent peony flower brooch, which, with the simple addition of a short piece of a drinking straw, can quickly be converted into a necklace. Scale up or down to get the finished size you want and make a matching ring and pair of earrings.

MATERIALS

- White Translucent Premo clay
- Pearl White Premo clay
- Spanish Olive Premo clay
- Translucent Liquid Sculpey clay
- Crimson oil paint
- Dark Pink and Gold mica powders and applicator
- Ceramic tile or smooth glass chopping board
- Tissue blade
- Ball tool
- Pasta machine or acrylic roller and playing cards
- Circle cutters (1cm, 2cm, 3cm and 4cm diameter)
- Leaf cutter
- Talcum powder or baking powder
- Small piece of felt or folded fabric
- Plain paper
- Medium Etch and Pearl tool
- Cocktail stick
- Graduated sphere cake tins and measuring spoons or tin foil
- Brooch pin, necklace and short piece of drinking straw
- Metal biscuit tin

RESOURCES

Sculpey Premo clay and tools:
www.craftmerrily.co.uk

CONTACT

www.bizzizizzi.co.uk
www.facebook.com/BizziZizzi
www.twitter.com/BizziZiz
www.bizzizizzi.etsy.com





STEP 1

Condition half a block of White Translucent clay. Add a dab of Crimson oil paint and keep conditioning until the colour is blended evenly and is a delicate shade of pink. Note that the colour will become more vivid after baking, so don't be tempted to add more paint unless you want a really vibrant flower!



STEP 2

Roll the Pink clay through a pasta machine, gradually from the thickest to thinnest settings. If you don't have a pasta machine, roll with an acrylic roller to the thickness of two playing cards. Place your sheet of clay on a smooth surface, like a tile or glass chopping board. Cut out four circles for each size of cutter plus an extra one of the second smallest size.



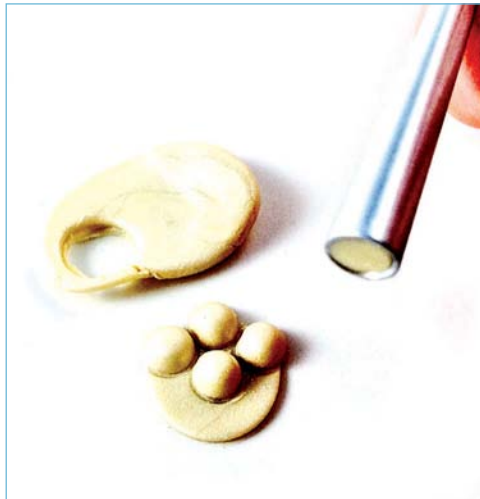
STEP 3

Dust all the circles with talcum or baking powder on one side to remove stickiness. With a tissue blade, gently slide it under one of the circles and place it, dusted side down, onto a piece of felt or folded fabric. Apply a Dark Pink or Red mica powder (or make-up blusher) to half the circle, starting at the edge then gently blend towards the centre.



STEP 4

With a large ball tool, roll it from the centre of the circle to the coloured edge only, to thin it out and create a fluted effect. Do not drag it, as this may tear the clay. Carefully lift up the petal by the uncoloured edge and set aside, (in sets) on some plain paper. Repeat Steps 3 and 4 for the rest of the petals except the extra one.



STEP 5

Colour and flute the final petal around the entire edge. Condition a small amount of Pearl White clay and roll out half at the thinnest and half at the thickest setting. Cut a thin circle with the smallest cutter. Using an etch and pearl tool, stamp out seven 'pearls' and arrange them on the circle. Dust with Gold mica powder. Add to the centre of the last pink petal.

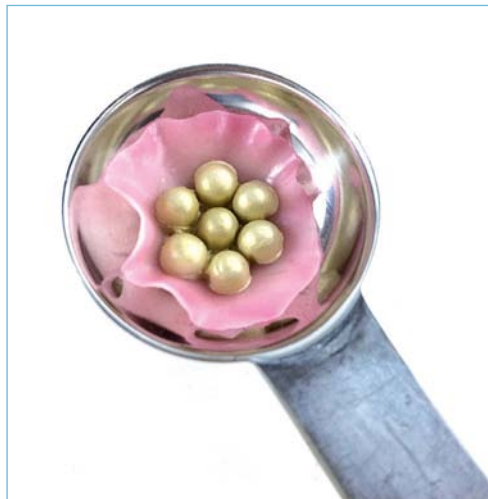


STEP 6

Dust the inside of five graduated ovenproof half-sphere tins and measuring spoons with talc. If you can't find anything suitable, scrunch up tin foil to get the required 'dish' shapes and smooth the inside with the back of a spoon. For the smaller ones, you could use the inside of a clean, empty eggshell. Arrange each set of petals inside. Press the centre firmly to secure petals together.

Designer tips

- You can also use alcohol inks, chalk or even powdered spices to tint and add interesting effects to the translucent clay.
- You cannot burn polymer clay as long as it is cured at the correct temperature, even if you bake for longer than suggested by the manufacturer. However, most ovens have temperature 'spikes', hence recommending that your project is baked in a tin or covered with foil.
- Baking for a long time in the oven and then plunging into cold water improves the translucent nature of the clay.



STEP 7

Bake petals at 130°C for 30 minutes, ideally inside a covered cake tin or metal biscuit tin to shield them from any fluctuations in temperature, as they may easily scorch, being so thin. Once baked, plunge into cold water to stiffen them up, then dry. This also makes the translucence more prominent. Assemble petals by stacking together with a little raw clay and liquid clay between the layers.



STEP 9

Attach the leaves to the back of the flower with liquid clay. Press the larger green circle in the centre of the back. Place a brooch clasp just above the centre of the flower (this will ensure it hangs nicely when worn) and sandwich the bar with the smaller circle. Texture raw clay with a sponge. Bake flower side down for another hour inside your tin then cool rapidly.



STEP 8

Condition and roll out one eighth of a pack of Spanish Olive Green clay at the thinnest setting. Stamp out three petal shapes, one large circle and a second smaller circle. Dust one side of the leaves with talc. On the other side, add a little Green or Gold mica powder to the edges of the leaves. Roll the ball tool to flute the edges. Score veins with a cocktail stick.

Extra Projects Make earrings, a ring and a necklace

EARRINGS

To make earrings, put small balls of pearl clay on the eye of an eye pin. For each 'bud' make four petals using the second smallest cutter. Use a small star cutter for the leaves. Bake by pushing the other end of the pin into a ball of raw clay. Cut and bend wire to create a loop.



RING

Follow all the steps, but on a smaller scale to create a matching ring.

NECKLACE

Thread the pin on the brooch and a readymade necklace through a piece of straw and close the pin.



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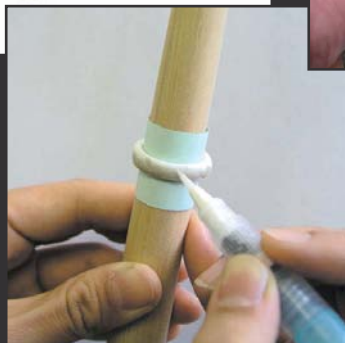
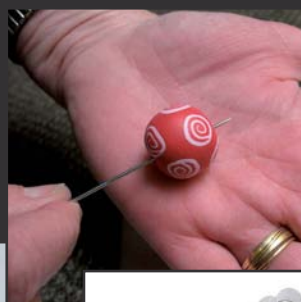
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Designer profile

Chloe Menage

When did your interest in jewellery making start?

It began while I was at university. Home one weekend my mum had a new bead loom and suggested I had a play. I began spending most of my evenings playing with beads. I made all my friends loomed bracelets and started designing my own simple patterns. After university I started working at The Bead Shop (Nottingham) and that's when my interest turned into, well, an obsession!

You make jewellery using lots of techniques – which is your favourite?

Bead weaving has to be my favourite; I love the intricacy you can get into a piece, and the textures you can create using beads of different sizes. It's the most versatile technique, as you can use different stitches to break the rules. I have a newfound love for bead embroidery, which I am really enjoying incorporating into my designs. However, I also enjoy wirework, and use this a lot for wedding commissions to create tiaras and fascinators.

When and why did you set up your business Pinkhot Jewellery?

I set up Pinkhot back in 2008 as I was making more jewellery than I could wear! I was inspired by many of The Bead Shop's customers who owned successful jewellery businesses, so I started having stalls at craft fairs with friends. Now I tend to sell more tutorials than finished jewellery, as well as teaching a lot of classes. I really enjoy inspiring others to take up a creative hobby. The wedding commission side of the business is doing well too, and I adore seeing happy brides wearing my creations.

How would you describe your personal jewellery style?

Colourful! I have a penchant for working in colours like fuchsia, teal, purple and blue. A lot of my designs tend to be component based. I enjoy working in this way and it makes it easier to teach too as it allows flexibility with the finished piece; it can become a pendant, ring or even part of a larger design. My jewellery is contemporary and wearable, but not always on-trend. It definitely falls under the category of 'art jewellery'.

Where do you find inspiration for your makes?

All over the place! It might be a moment of pondering, thinking 'I wonder what would happen if...'. Other times it's seeing a piece of jewellery and thinking 'I like that but I would add this to it'. Sometimes I am inspired by fabrics or flowers. A trip to India last year was a huge blast of inspiration, with so many flowers, fabrics and incredible outfits. I have lots more ideas from the trip I'd love to work on as soon as I have the time. Most often, though, I pull out lots of beads from my stash, push them around my mat and see where the beads take me.

What do you consider your greatest achievement?

2014 was an exciting year. One big accomplishment was being named a Starman Trendsetter, which was a huge honour. I also feel massive pride each and every time I see my work in print – it's a feeling that never gets old.

Where would you like to take your jewellery making in the future?

The dream would be to take it full time, however financially that's a tricky prospect. My next goal is a studio where I can teach from at

home. I also have some exciting changes planned for my website.

If I wasn't a designer I would be...

A writer! In my 'other life' I work in digital marketing where as a copywriter I get to craft with words, rather than beads.

A full list of my workshops and more info can be found on my website www.pinkhot.co.uk
info@pinkhot.co.uk





WIRE WRAPPED BEADED NECKLACE

Take a simple technique and create a multitude of visually impacting jewellery. By Clair Wolfe

If you have basic hand tools and supplies and you can thread beads onto wire, then you can create this easy-to-wear necklace, quickly and simply; and better still, you can use up all of your odd beads too.

MATERIALS

- 0.8mm silver plated wire
- Selection of beads
- Clasp
- Snips
- Selection of pliers

RESOURCES

All materials widely available from advertisers listed throughout this magazine.

CONTACT

www.etsy.com/shop/ClairWolfe



STEP 1 CUTTING THE WIRE

Cut a long length of 0.8mm silver plated wire around twice the length the finished necklace will be, longer if you can manage. Use a pair of round nose pliers to create a loop in the last 20mm of one of the ends of wire.



STEP 2 ADDING BEADS

Hold the loop between a pair of flat nose pliers so that it keeps its shape, and then wind the tail around to create a coil. Thread a selection of beads onto the length of wire. Add a second loop at the point along the wire that will become the finished necklace length.



STEP 3 FIRST RUN

Create another coil, as in Step 2 with the remaining length of wire. Do not trim the excess; this will be used for the first run of wrapping. Pass the first bead up along the wire to the coil and then pass the remaining wire length over this bead and wrap a couple of times.



STEP 4 ADDING FURTHER BEADS

Pass the next bead up along the wire, but this time add a selection of beads to the remaining wire length before passing over the beads and wrapping. Continue this with each of the beads added in Step 2. Once you reach the coiled end, wrap a couple of times, snipping away any excess wire. Use needle nose pliers to tuck the cut end away neatly.



STEP 5 SUBSEQUENT RUNS

Cut another length of 0.8mm wire, once again as long as you can comfortably manage to use. Secure at one of the coiled ends by wrapping around a few times and tucking in the end with pliers. Continue to add beads and wrap, adding beads of different colours, sizes and finishes. Add as many of these runs as you like until you are happy with the look of the wire wrap.

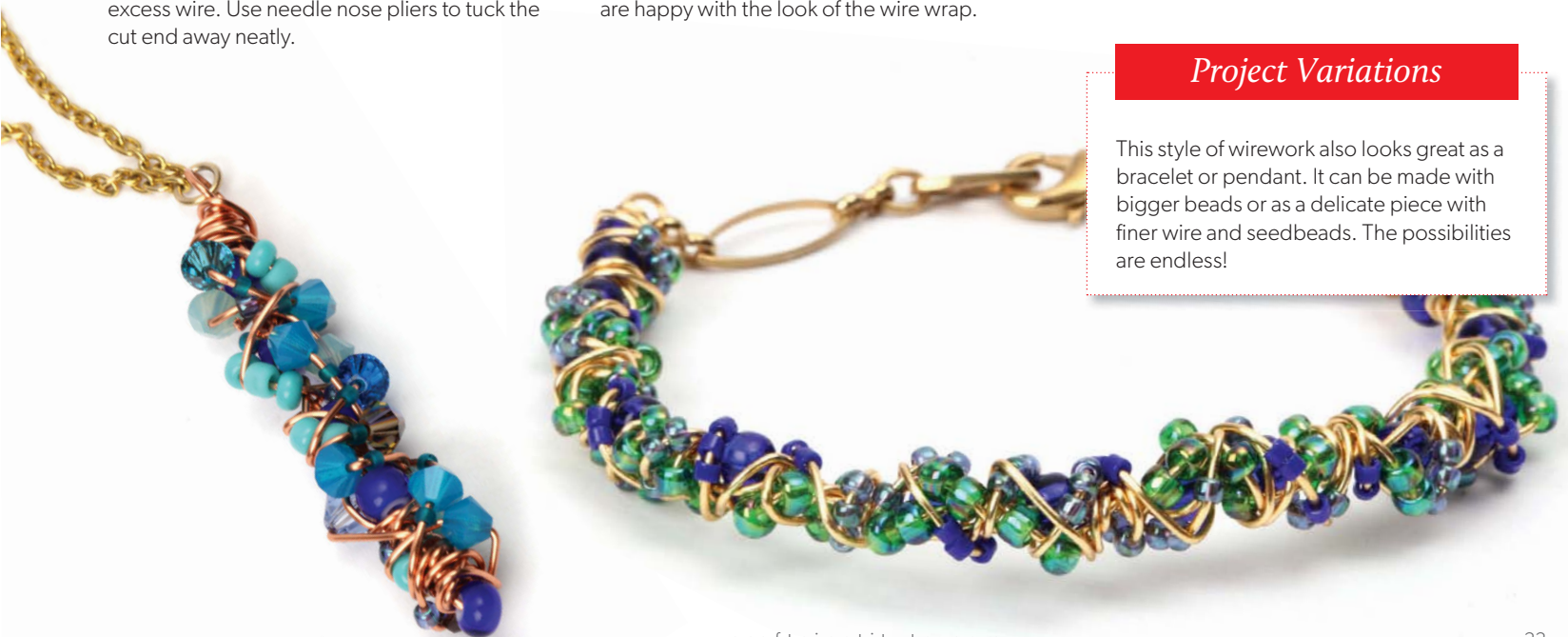


STEP 6 SHAPING

Once the last wire has been wrapped, snipped and tucked into place with pliers, the beaded wrapped length can be shaped. Use your hands gently to curve the length into a circle; this is very easy to do as the structure is quite flexible. Finally add a clasp of your choice.

Project Variations

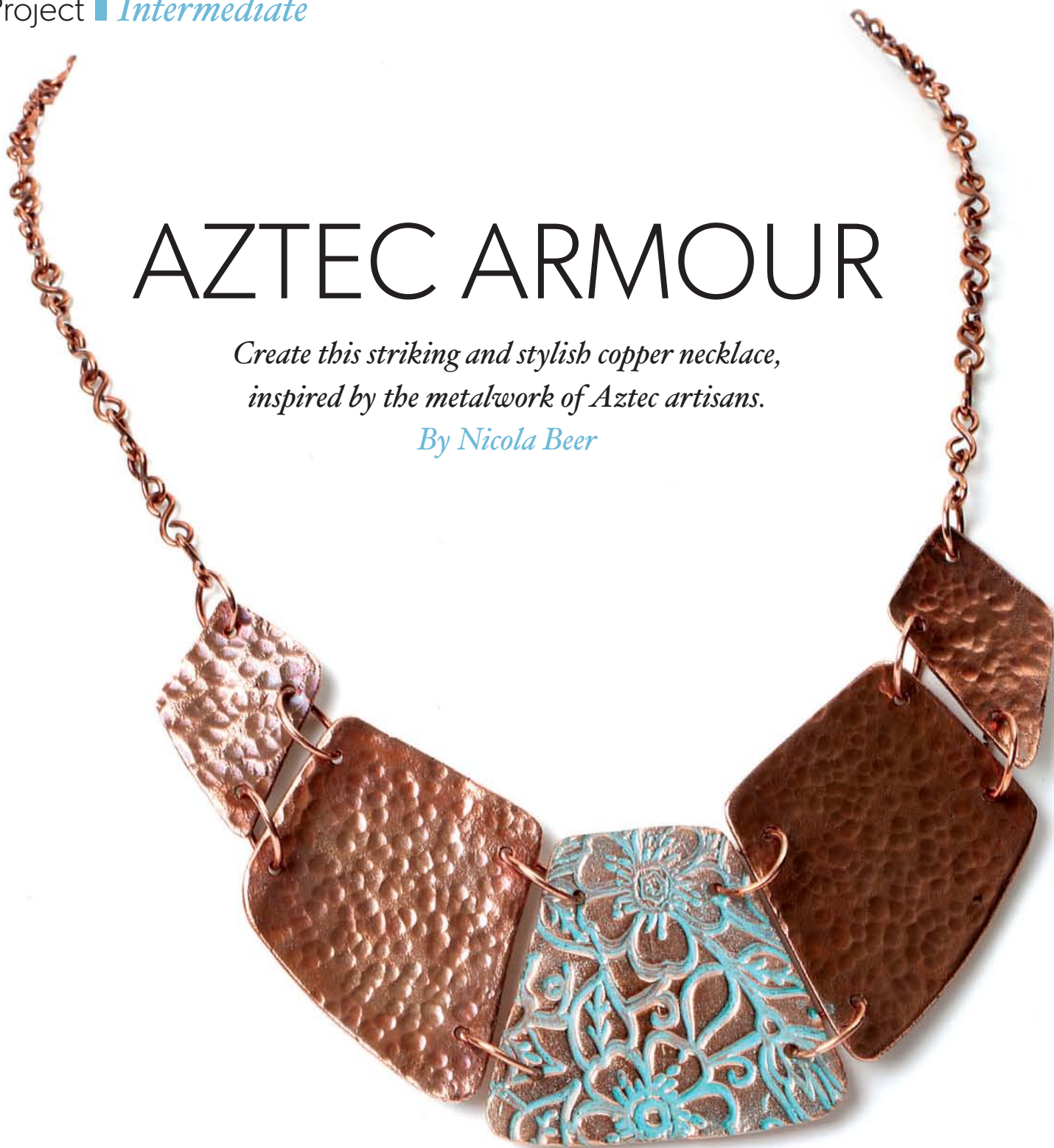
This style of wirework also looks great as a bracelet or pendant. It can be made with bigger beads or as a delicate piece with finer wire and seedbeads. The possibilities are endless!



AZTEC ARMOUR

*Create this striking and stylish copper necklace,
inspired by the metalwork of Aztec artisans.*

By Nicola Beer

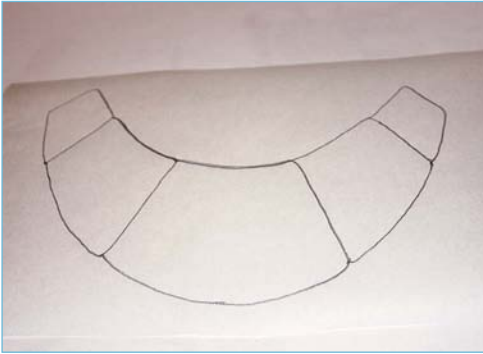


Nicola is a silver clay and wire artist from Newcastle. She has been making jewellery for two years. Nicola is inspired by fairytales, legends and nature and produces enchanting designs fit for fairy princesses, mythical heroines and literary characters.

One of 2015's biggest fashion trends, 'Pretty Tough', is characterised by the dichotomy of bold, stylised form, tempered with delicate feminine detail. Both are qualities prevalent in Aztec jewellery making, where female artisans were famed for their metalworking skills. Nicola was inspired to make this bib-style necklace from copper clay in homage to those stunning, ancient designs.

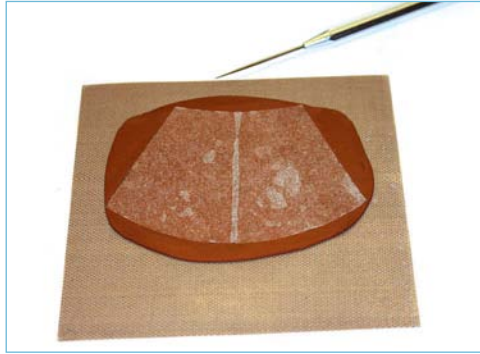
MATERIALS

- 50g Art Clay Copper
- Gilder's paste in Patina
- 10 large copper jumpings
- 46cm length of thick copper chain with clasp
- Teflon or other non-stick work surface
- Greaseproof paper
- Badger Balm
- Acrylic roller
- Playing cards or metal clay spacer bars
- Texture mat
- Clay pick or craft knife
- Pencil
- 1.25mm drill bit and pin vice
- Sanding pads or paper
- Brass brush
- Rubber block
- Steel block
- Ball pein hammer
- Rawhide or nylon hammer
- Stiff paintbrush or sponge
- White spirit
- Soft lint-free polishing cloth
- Pickle granules
- Kiln or blowtorch



STEP 1

Begin by deciding the size of your necklace, then draw a bib or crescent moon shaped template, in five sections, onto a piece of greaseproof paper. As we are using copper clay you will also need to account for shrinkage of the final fired pieces. Copper clay can vary in shrinkage rate from 10% to 30%. Check the fired shrinkage rate on your brand to ensure that your template is the correct size.



STEP 2

Cut out the sections of your paper template. Lightly balm a non-stick surface and evenly roll out a ball of copper clay to a thickness of five playing cards or 1.5mm. Apply balm to the back of your template; this will help you to stick it gently to the clay and will ensure it doesn't slip. Use either a clay pick or a sharp craft knife to cut around the template. Remove the paper and set this piece aside to dry. Repeat this process for four sections, leaving the central section until last.



STEP 3

To texture the central section, roll a piece of clay to six cards or 2mm thick onto a well-balmed surface. Lubricate a texture mat with plenty of balm and lay the rolled out clay on top of it. Gently roll across the clay until you have an even, well-defined imprint. Release the clay and place it on your surface, texture side up. Cut out the last piece of template.



STEP 4

Allow the five sections to air dry for 24 hours. It is important that there is no moisture remaining in the clay when it is fired. To test if it is dry, place the clay onto a mirror and look for condensation. If there is moisture present, further drying time is needed. Test that your pieces fit nicely together and with a pencil mark on the back of your work where you are going to drill holes to attach the pieces together.

RESOURCES

www.metalclay.co.uk

CONTACT

www.facebook.com/RubycurlsJewelleryDesigns

Designer tips

- Use the same texture mat and similar geometric shapes to make alternative items of jewellery and to tie the entire look together.
- Gilder's paste is excellent for adding colour to all metals and comes in a wide range of hues. Experiment by combining several colours for dramatic effects.
- Try using silver clay for smaller projects such as rings. Expand the floral theme and add 3D flower accents to soften the look.

Fashion inspiration



Sequin lace dress, £40,
www.bonmarche.co.uk



STEP 5

Using a 1.25mm drill bit in a pin vice, gently drill out each hole as shown. Do not be tempted to press heavily on the clay, as it is fragile at this stage and can break. Allow the drill bit to do the work. Don't drill holes too close to the edges as this can also cause cracking. Sand the pieces until you are happy with the finish.



STEP 6

Fire each piece according to the instructions on your clay. There will be some hammering involved to finish the project, so it is important to ensure that the clay is fully sintered during firing. If firescale is present after quenching, drop the copper into warmed pickle to remove. Once clean, rinse off the pickle, place the pieces onto a rubber block and brush them vigorously with a brass brush.



STEP 7

Use a rawhide or nylon hammer to flatten out any warping of the copper that may have occurred during firing. Use a ball pein, or other hammer of your choice, on a steel block to create texture on the smooth pieces of copper. For the central section, ensure that it is perfectly flat but don't hammer it with a metal hammer, as you don't want to destroy the intricate pattern.



STEP 8

Using a stiff paintbrush, your fingers, or a sponge, apply a thick coating of gilder's paste all over the patterned central section. Push it into the crevices and before it dries, wipe over the raised surface with a soft cloth, lightly moistened with white spirit. The cloth will remove the paste from the surface, leaving the recesses coloured. Allow to dry for several hours and then buff the copper with a soft cloth.



STEP 9

Use large, heavy gauge jumpings to attach the five sections together to form the necklace; 10mm rings made from 1mm gauge wire were used for this project, but you can adjust the size of your rings according to the size of your finished necklace. Attach chunky copper chain to the bib section and the necklace is complete. If you want to, you can also oxidise the copper with liver of sulphur to give a more antiqued look.

Extra Project Make earrings

EARRINGS

To create a pair of statement earrings, cut out two trapezoid shapes in copper clay. Use a flower shaped cutter and cut out two flowers and leave them to dry. When they are dry, use copper clay paste to adhere the flowers to the trapezoid shapes. Drill a hole in the top of each earring for a finding and fire according to the manufacturer's instructions. Make simple earwires with 0.8mm copper wire.



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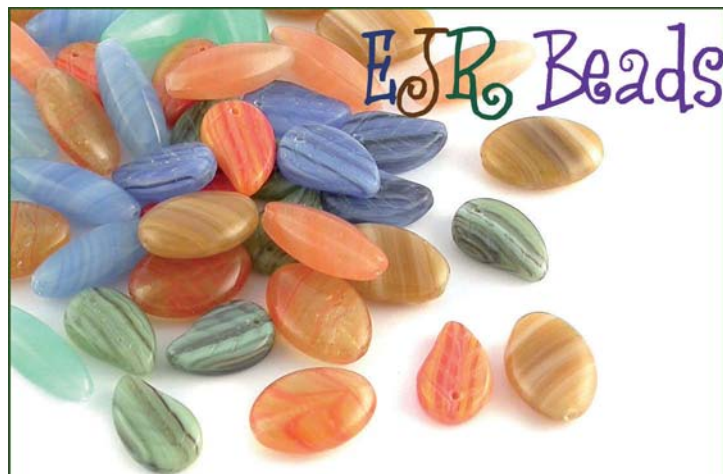
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Susan, student

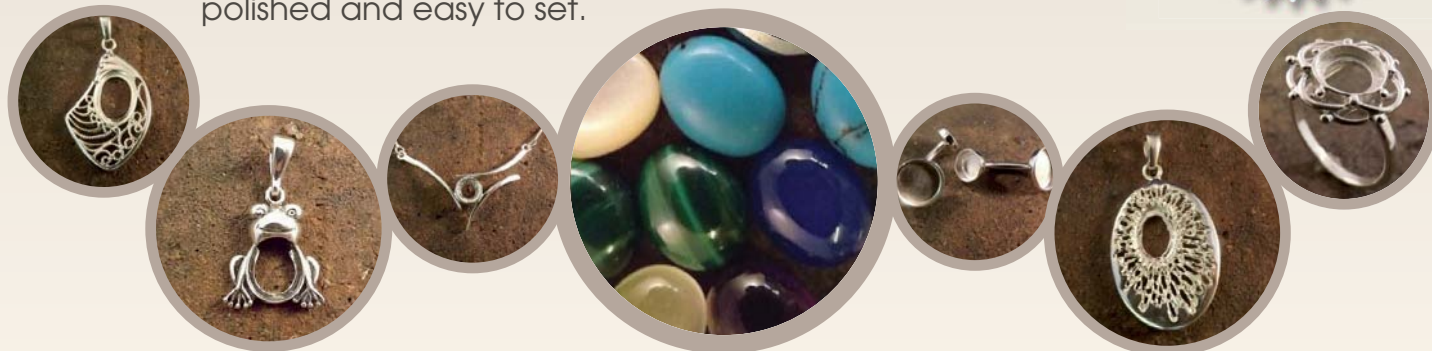
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PHOTOGRAPHING YOUR JEWELLERY

*Make your jewellery stand out from the crowd by taking the best
photographs you can achieve. By Sian Hamilton*



Silver clay house pendant
photographed on aluminium foil
using a smartphone

I cannot remember how many times I've had emails sent to me that have 'sorry about the bad photo' attached to a blurry, dark image that I'm meant to use to judge whether that person is a good jewellery maker! I also get plenty of emails from people saying they just don't know how to take a good photo of their pieces. I know taking photos can be really hard work if you don't have the money to buy a professional setup, but in my experience taking good photos of your work is of paramount importance if you want to be successful.

For anything from showcasing yourself on Facebook to filling a Folksy shop with products, photos need to be clean, sharp and (most importantly) make your jewellery look desirable! So how do you go about taking those kinds of images without having to spend hundreds of

pounds on photography lights and white tents?

Well the answer may not be as costly as you think, with a little time and a smartphone with a reasonable camera you can be on your way to great looking images in a matter of hours. The following instructions are from a tutorial on www.handmadeology.com called: Studio Quality Product Photography with a \$12 Setup, along with a snippet or two from: Cut, Wrap and Make Your Silver Jewelry Shine – Product Photography Tips. Both tutorials are written by Handmadeology's resident product photography pro Mariano.

The photos on this page have been taken with a camera on my phone and processed using a free photo-editing app. On the next page is everything you need to know to make your jewellery look just as good!

HANDMADEOLOGY

This site was setup by Timothy Adam and in his own words, "Handmadeology exists for the purpose of teaching artists how to successfully sell their handmade goods online, and to feature the newest handmade, vintage and supply items found around the web." The site is chock full of ideas for small businesses from marketing to photography. It's well worth a visit and offers a wide range of really sensible advice to anyone wanting to sell their crafts online. www.handmadeology.com

Tim Adam has given written permission to use content from www.handmadeology.com as the basis for this article.

SO LET'S GET STARTED

The Handmadeology article says to make reflective boards with aluminium foil, cardboard and some masking tape. So I've used the box my new vacuum cleaner came in and a roll of standard kitchen foil. I cut the boards to be the same width as the foil then simply wrapped them and masking taped the foil to the back. I made two boards, one has the foil shiny side up and the other with the matt side up, both boards are a little smaller than A3. In his tutorial Mariano uses spring clamps to hold the cards, I didn't have any but as a jewellery maker I have a ton of spare wire! So using masking tape I attached a big U shape to the back of each board with recycled electrical wire. This I figured would be good as I could then adjust the angle of the card by bending the wire. (Below left)

As my box had flaps, I decided to cover two of them to make reflective pieces as corners that could stand up on they own. So in total, I made two flat boards: one shiny, one matt; and two corner boards: one shiny, and one matt.



SET UP THE 'STUDIO'

The room with the best light in my house is the lounge as it's south-facing. On the day I shot it was a clear day, but overcast so no direct sunlight, which I think was better as there was less glare. You will need to choose a room where you can place a work surface or small table close to a window or door with glass. I placed a small glass side table next to a French door, so I had good light.

I then taped an A1 sheet of tracing paper to the glass in the door. Tracing paper of that size is sold widely (by the sheet) from any art shop, or you can order it online. The bottom of the sheet was taped to the table so that the sheet created a curve. If you read Mariano's tutorial on Handmadeology you'll see I differ slightly from his instructions (he leaves the tracing paper hanging down the window and sits the object to photograph on foil. I tried both ways.



WHAT CAMERA?

I used my smartphone (iPhone) and its standard camera app. I also sometimes use the ProCamera app but with the latest iOS 8 update the iPhone's own camera app is now much better. There are plenty of other camera apps available for free for both Android and iOS. Your results will vary depending on how good the camera is on your phone. This photography setup will also work with a digital camera: if using a camera then try to prop it on something to avoid camera shake or buy a small table top tripod. To get the right angle for my pictures the phone was slightly in front of the reflector but I didn't find it mattered, as it didn't block the light.

PROPS

It's good to use props when shooting if the item you are photographing doesn't stand up on its own i.e. dangly earrings or necklaces. I experimented with a small wooden box and a book (as Mariano suggests in his tutorial). I liked the way the book and box worked with the jewellery and would use props again, though I've always kept my jewellery images very simple when selling online.

How the items you are photographing are posed is really up to you, but do try lots of poses as you'll soon see which work well when reviewing the images on your phone.

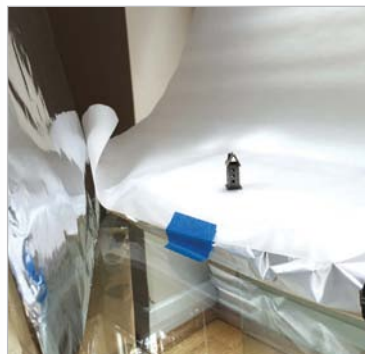


I decided to use a pair of earrings that I made for the earring supplement (free with issue 77, March 2015). They are small beaded flowers, so a fairly dark colour and not too reflective. I placed them at an angle I liked and then placed a reflector where it shone the most light onto the surface of the flowers. It's actually pretty easy to see how well the reflector is working as it really does throw a lot of light on the jewellery. Below is a photo with the reflector (top) and the same angle without the reflector (bottom); neither photos have been retouched (not edited apart from changing to CMYK for printing and increasing size to 300dpi). I also shot a silver clay pendant of a house (without a chain), so I could see how difficult it was to shoot something very reflective.



It's simple to shoot – just frame the shot and press the button; the hardest part is setting up the shots. For the pendant I tried to shoot it flat on the table as I had done the flower earrings, but that didn't work, as the angle wasn't right. I needed the camera to be at the same level as the pendant, so you can see from the photo I raised the pendant up by taking a few DVDs and wrapping them in foil then placing them under the tracing paper. That way I could prop the camera on the table and the lens was at a better level.

Remember to play around with the setup; here you can see how I set up the book shots. By using two reflectors I got light onto both sides of the house pendant. Take lots of shots at slightly different angles too.



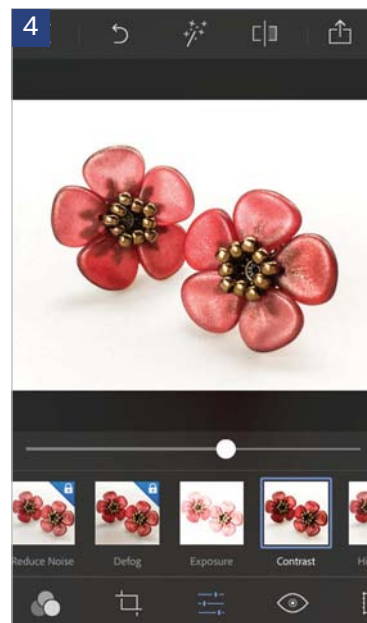
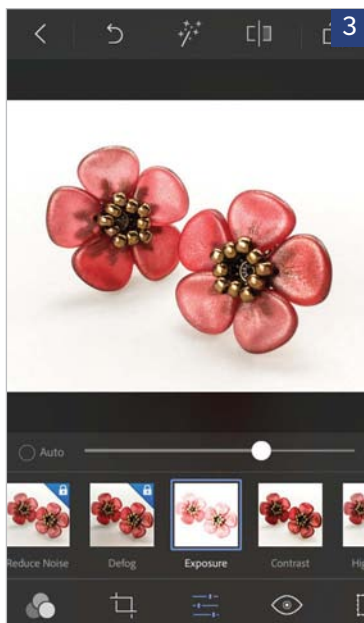
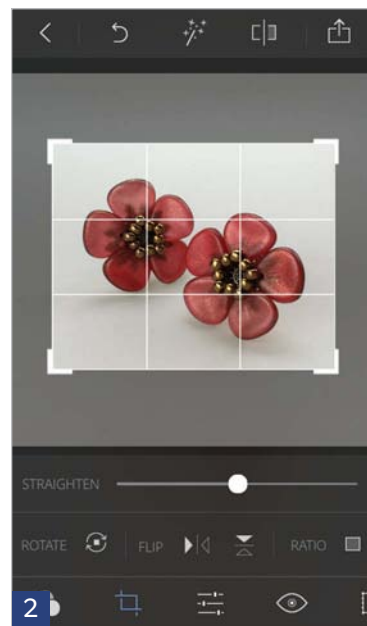
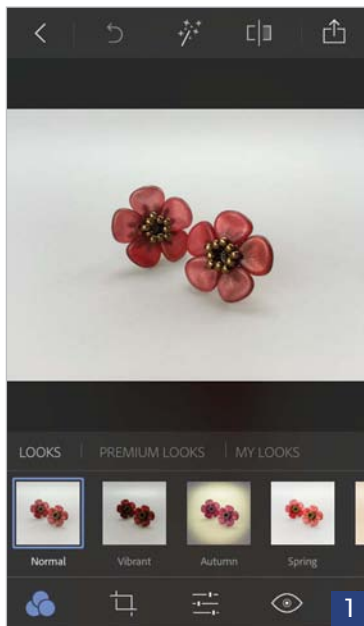


PHOTO EDITING

All images will look better after you have edited them, so get used to doing just that and please don't just post the photo! Once you know how to edit it's really easy and quick to do and will improve the look of all your images.

I've taken screen shots of the processes I did to give a step-by-step guide to simple editing. If you have time though it's worth a play around with photo editing apps as they offer really nice features that can make a plain photo look amazing.

I chose to use PS Express, as that is the free basic app version of Adobe Photoshop, which I use a lot for work so know it well and am comfortable with it. There are plenty of free editing apps, so check out which ones you like the look of. Above is a picture as a before and after shot, so you can see the result and how different the photo is after I've edited it, just a few quick changes and the jewellery looks a lot better but still like the actual earrings.

EDITING PROCESS

Step 1 Open PS Express and pick the photo you want to use.

Step 2 The first thing I want to do is crop in; as the phone camera lens cannot focus really close, I had to shoot further away from the earrings than I would have liked and so need to crop in to get the view that I want. At the bottom of the screen is a row of symbols with thumbnails above. The crop symbol is the second from the left (a square with two corners crossing over). Tap on the symbol and a grid appears on the image, swipe the corners of the grid in to frame the jewellery nicely.

Step 3 The next thing to do is adjust the white so that the background is lighter. Tap on the symbol to the right of the crop (three horizontal bars) and it will bring up a range of options. The thumbnails show what the options are and you can play around with them to see what they all do. For now I'll focus on the ones I'm using. Swipe left to find Exposure and tap on it, then move the slider (sitting just above the thumbnails) to the right to lighten the image – don't go too far as the photo will look burnt out. As the slider moves you'll see a number, I've moved mine to 40.

Step 4 The thumbnail to the right of the Exposure is Contrast; using the slider I've moved that one to 20. As exposure lightens the whole image, contrast will bring back some of the shadows to increase the definition.

That is all I would do to make the image look good, as now the background is much lighter and the earrings are the real focus of the picture, which is what you want if you are trying to sell or promote your jewellery online. The image will automatically be saved at 72dpi, which is web resolution so you are ready to post it to Facebook, Twitter, Instagram, Pinterest or any other place you choose!

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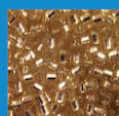
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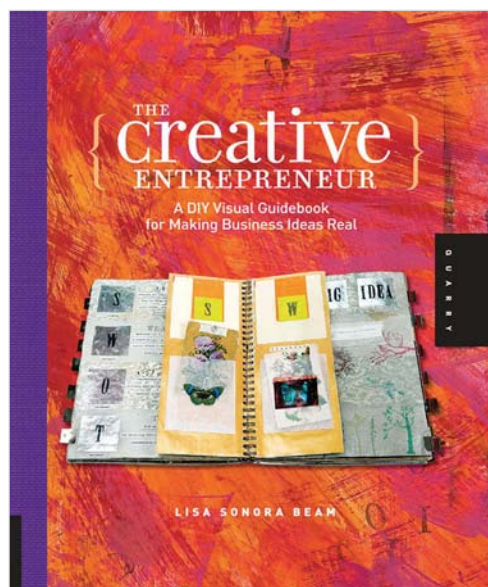
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BOOK REVIEWS

This month Imogen Cooper reviews three books to spark your creativity.

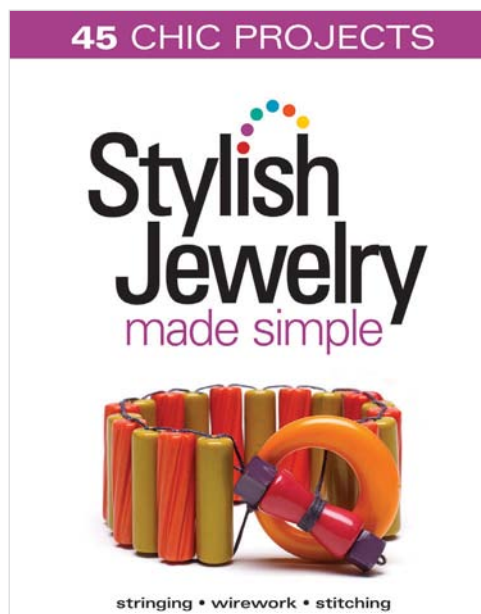


THE CREATIVE ENTREPRENEUR

LISA SONORA BEAM
QUARRY BOOKS
£12.99
ISBN 9781592534593

Setting up a business for your creative work can seem daunting, especially for those who prefer a more inventive style of thinking. An invaluable guide to getting past the obstacles involved in business development, *The Creative Entrepreneur* is here to help. Lisa Sonora Beam lets us take a new look at the way we handle the professional world, inviting her readers to create their own artists' business journals to help launch a successful company in their chosen creative field.

With eye-catching, fully illustrated pages and step-by-step instructions, the book allows you to take on a fun, more visual approach to the challenges that 'creatives' face. By identifying the differences between our left and right brain, we can tackle the conflict that is caused between them and begin to understand how to create a thriving trade without the restrictions of a typical 'left-brain' mindset. The book's combination of chapters such as, Thinking Like A CEO paired with full-page illustrations gives a refreshing touch to the world of business. Vibrant and enjoyable to read, yet packed with practical facts, *The Creative Entrepreneur* proves that combining work and play needn't be a struggle.



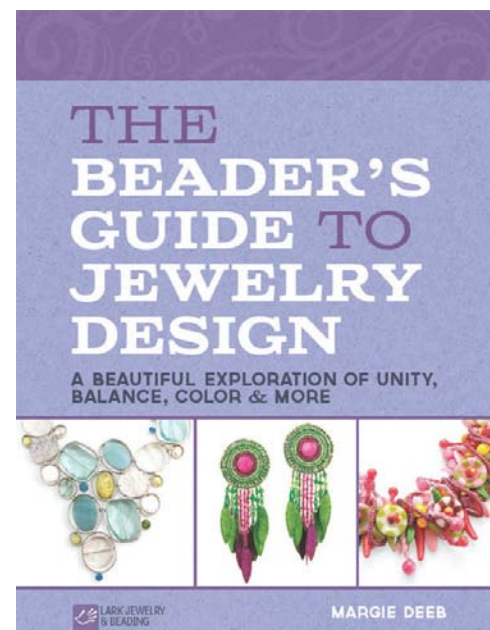
STYLISH JEWELRY MADE SIMPLE

KALMBACH BOOKS
£14.99
ISBN 9781627000796

Compiled from the most-loved designs of *American BeadStyle* magazine, *Stylish Jewelry Made Simple* contains 45 elegant makes for either the beginner or the more practised beader. The projects are organised by colour, meaning that finding a certain style couldn't be easier.

What makes this book really appealing is the sheer range of designers that these projects come from; whether you're turning to an old favourite or discovering something entirely new, you're certain to find a piece of jewellery to suit your taste. With three clear focuses (stringing, wirework and stitching), this chic guide really does have something for everyone. Although a perfect gift for someone who is just getting into jewellery making, this book would be equally fitting for a more experienced beader looking to have some fun.

Stylish Jewelry Made Simple stays entirely true to its name – it's clear that immense care has been taken to provide the most practical yet on-trend book. A handy spiral binding means it can lie flat, allowing you to get to work without the fuss of losing pages. Add its uncomplicated instructions and beautifully vivid photographs and you're only minutes away from creating a dazzling piece of jewellery. Choose a colour and create; there's nothing more to it!



THE BEADER'S GUIDE TO JEWELRY DESIGN

MARGIE DEEB
LARK JEWELRY & BEADING
£16.47
ISBN 9781454704065

Once you've conquered the basics of beading, you may be eager to start creating projects of your own. Award-winning author Margie Deeb takes aspiring jewellery makers through everything they could possibly need in this vital guide to visual design.

Covering focal point, proportion, shape and emphasis, this book examines how you can take control of how your jewellery looks on you. By enhancing certain aspects of the body or learning how different styles work for your face shape, you can make sure that creating what you love complements and expresses you in equal measures. Each chapter ends with a 'Study' and a 'Challenge Yourself' section, providing you with a summary of the theme and a list of questions to ensure you've fully gained your new design skills.

Deeb's unmistakable passion for teaching encourages the reader through to the very end of the book; her writing style is clear and instructive regardless of skill level. If you want to learn what really makes a successful fashion piece, look no further – this book is a true contribution to the world of jewellery design and a must-have on every budding designer's bookshelf!

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WEB REVIEWS

Lauren Johnson trawls the web for the latest online trends, stores, blogs and jewellery profiles.



THE ROGUE AND THE WOLF

www.therogueandthewolf.com

Standing out from the crowd isn't always as easy as it seems especially when there are an abundance of jewellery shops on the Internet, however The Rogue and The Wolf make fashionable jewellery with a cool twist that you would usually find in some far-flung shop you never knew existed. Along with a shop selling gorgeous supplies, the blog allows you to visit eras you thought lost and far-gone! With this avant-garde website the inner 'hipster' in you will be risen and from there you create your unique masterpiece. Go and check out their Instagram page for cool pictures of their jewellery.

CRAFT BITS

www.craftbits.com

If you ever find yourself stuck for project ideas, or are hankering after a site that houses not just jewellery, but other craft ideas too, then look no further than Craft Bits, an Australian mother and daughter run site guaranteed to offer you projects aplenty to make that bleak day not so grey. You can find an array of how-to instructions on most crafts, including jewellery making, bath and body crafts, candle making and knitting patterns to name a few, ranging from easy to more advanced projects. Pay a visit and see what new skill you come away with.



CINNAMON JEWELLERY

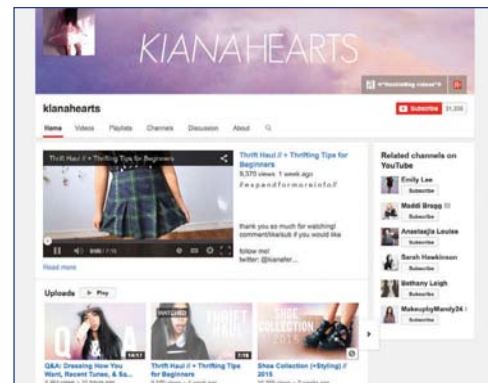
www.cinnamonjewellery.blogspot.co.uk

Blogs are the future for modern jewellery makers, and with helpful tips and hints to make your masterpiece a little more workable and guides to get you started, this is a great resource to go to if you're stuck on any important feature of your latest creation. Cinnamon Jewellery show you both their failures and wins, so why not check them out for a little inspiration and much needed morale boost. From ice resin to metal clasps, anything you need help with or are interested in making, this website is where you should look first. Start a new creation and give Cinnamon Jewellery a visit; who knows you may find yourself creating more than you bargained for.

KIANAHEARTS

www.youtube.com/user/kianahearts

Thanks to YouTube, we've heard of people, particularly crafty types, who would never have been brought to our attention if it wasn't for the ease of creating your own channel and videos for the world to view. The last year especially has seen the rise of young stars taking the limelight on the site, keeping our own kids glued to their screens. But if your little angels will insist on spending hours in front of their computers rather than enjoying outdoor fun and games, why not direct them to a teen favourite who prefers to make her own clothing and jewellery than buy it? You never know, you might make a jewellery enthusiast out of them after all!



To feature your website or blog email katie.holloway@thegmcgroup.com

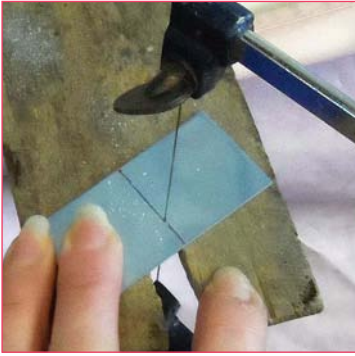
SHADES OF BLUE

Recreate this necklace using this season's must-have shades of aqua. By Tansy Wilson

This season has lots of beautiful colours influencing our fashion and aqua is one of them, so when Tansy saw this fabulous cotton-covered chain in a variety of colours she knew she had to use it in this design. This necklace would look amazing over a simple white T-shirt or dress.

MATERIALS

- ▶ 1m aqua blue cotton-covered chain
- ▶ 1m light blue cotton-covered chain
- ▶ 2 x 30cm x 30cm x 0.8mm Sterling silver squares
- ▶ Silver clasp
- ▶ 2 x triangular chandelier connectors
- ▶ 20 x 4mm jumprings – made from 0.8mm Sterling silver wire
- ▶ 1mm silver-plated wire
- ▶ Nail varnish and remover



STEP 1

Using Sterling silver sheet, pierce out two squares both 30cm x 30cm. Keep the blade as upright as possible – 90 degrees to the metal surface to obtain maximum control and avoid breaking any blades.



STEP 2

Using 1mm plated wire, bend some wiggle shapes using round nose pliers. Make two wiggles per square and a small piece as a spare to test the thickness for the rolling mill (see designer tips).



STEP 3

Peel off the protective film from one side of the silver only. Place your first wiggle on this side and using your rolling mill, roll into the silver. Place a new wiggle onto this same surface and roll again. Repeat for the other square of silver.



STEP 4

Put the silver square, texture side facing upwards, into the largest hole on your doming block. Place a thick piece of leather over it and then using the largest round doming punch and a hammer, strike the punch to create a gentle curve. Repeat for the other square.



STEP 5

Using a coarse file and emery paper, give both curved square pieces smooth, flat sides without sharp edges. Remove protective film from the other side of your domed squares and degrease along the edges.



STEP 6

Using 0.8mm Sterling silver wire, wrap it several times around a wire wrap mandrel at the 4mm step. Alternatively use a cylindrical object like a drill bit.





STEP 7

Cut the wire leaving a 2cm tail. Place this tail into the jaws of a vice so that the coil of wire is resting flat along the surface of the jaws. Use a piercing saw and a new blade to cut right through all the coils, producing perfect jumpings. You will need 12 for soldering.



STEP 8

Place one of your squares onto your soldering block and dab three dots of flux along one side. Add three squares (paillons) of easy solder to this and heat gently so they stick. Then, holding a jumping in reverse tweezers, introduce it to the stuck paillon and heat together until soldered. Repeat this step to add three jumpings on opposite sides of both squares.



STEP 9

Pickle and rinse squares and then polish to a high shine. Remove any polish residue. Dip a cocktail stick into your nail varnish colour and draw into the wiggly pattern on your squares. Leave to dry completely.



STEP 10

Dip a cotton bud into nail varnish remover and gently rub over the surface of the square to remove polish on the surface but leave it in the grooves. You may need to repeat Steps 9 and 10 to obtain a good layer of colour.



STEP 11

Opening the jumpings on one side of your square, simply link 15cm of the cotton coloured chain directly to each one and close.



STEP 12

At the other end of the 15cm lengths, add jumpings and link directly onto a triangular chandelier connector. Repeat for the other square, and then using another jumping at either end of the triangular connector, join to a clasp. Finally add three more chains directly to the jumpings soldered on the bottom of the squares to hang in a staggered formation at the centre front.

Designer tips

- Use a piece of copper the same thickness as your silver sheet and use the extra wiggle made in Step 2 to practise rolling the wiggle onto the copper and also to obtain the correct rolling mill gauge before using any silver.
- The coloured chain comes in a variety of colours so you can choose your favourites to make this design.

RESOURCES

Sterling silver sheet and 0.8mm wire:

www.palmermetals.co.uk

Coloured cotton-covered chain, clasp, plated wire and triangular connectors:

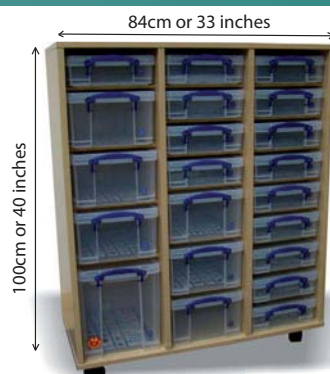
www.beadaura.co.uk

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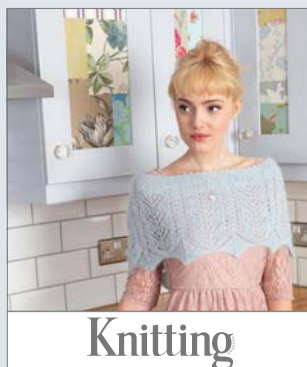
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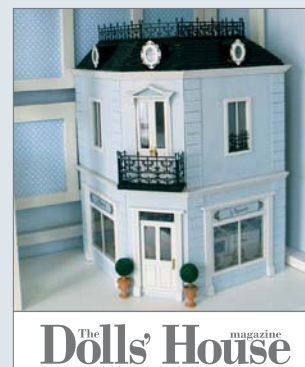
Knitting



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**STEP 1**

Place the scraps of leather right sides facing down onto a layer of baking paper. Overlap the edges to create a large, rectangular piece. Cut a length of heat and bond fibre glue to cover the back of the leather. Place the fibre side down onto the back of the leather and press the backing paper firmly down with an iron set to medium. Press and lift to melt the glue. Peel off the paper backing and remove all glue from around the edges of the leather.

**STEP 6**

Open the two Sterling silver crimp links and place a daub of glue inside each. Be careful not to add too much glue, as it will mark the leather. Press the crimps over each curved end at the top of the collar. Press the crimps closed with flat nose pliers, being careful not to mark the silver. Open the packet of sticky mirror-backed crystals, add a tiny daub of Hi-Tack glue to each crystal and use them to form a swirl pattern on the leather.

RESOURCES

Materials widely available from advertisers in this magazine. Sewing materials can be found in haberdasheries online or on the retail high street.

HAUTE COUTURE COLLAR

This leather, paper decoupage collar was inspired by the haute couture fashions paraded at the London, Paris and Milan fashion weeks. Here, Joan offers her interpretation of the vintage distressed theme that is currently in vogue. By Joan Gordon

Joan says this leather collar was fun to make and she enjoyed the challenge of working with vintage paper, leather and a variety of mixed media. The 1926 French woman's magazine used for the decoupage images was a wonderful find from a visit to a marketplace near Paris. The image of a mother teaching her daughter to sew fitted perfectly with her haute couture theme. The great thing about working with 2mm thick leather is that it can be sewn on a domestic sewing machine. After fusing the paper images onto the leather, Joan applied a thin coat of clear nail varnish to protect

the surface of the decoupage. The ink on aged papers sets over time so there is no chance of the inks bleeding when dampened.

MATERIALS

- 20cm length of chain
- 7cm length of fine chain
- 20cm length of open link chain
- 2 x Sterling silver crimp links
- Scraps of 2mm thick leather and a piece of woven fabric
- Roll of baking paper, silver S shape clasp
- 50cm of heat and bond fibre glue
- Scissors
- Old magazines
- Leather punch
- 3 x 5mm jumpings
- Iron and ironing board
- 20 x rhinestones
- 4 x star charms
- 3 x 8mm bead caps
- 1 sheet of A4 paper
- 3 x flat 10mm floral motifs
- 2 x 6mm faceted beads
- 1 pack of 2mm sticky flat back crystals
- Hi-Tack all-purpose glue
- Chalk pencil
- Clear nail varnish
- Side cutters
- Round, snipe and flat nose pliers
- Sewing needle and thread
- Sewing machine with leather needle



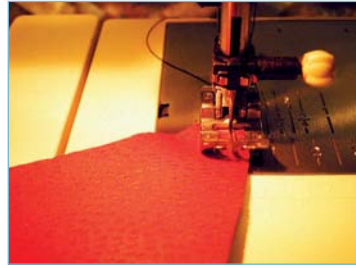
STEP 2

Take a piece of A4 paper, fold it in half horizontally and mark out a collar shape to suit you. Open out the collar pattern and then place this on top of the leather – right side facing up. Place small weights on each corner to hold the pattern in place. Cut out the collar using sharp scissors, ensuring that the edges of the leather are smooth. Fuse a layer of woven fabric to the back of the leather for added stability.



STEP 3

Ensure that you use papers that are at least two years old for the decoupage. Iron on a patch of heat and bond to the back of the images before cutting them out. Use sharp scissors to cut neatly around each image. Peel off the backing paper and then place the paper images onto the right side of the leather. Cover the image with baking paper and press the iron firmly but quickly (so as not to scorch) onto the surface. Lift the paper and check that the image is fused – repeat the process if necessary.



STEP 4

Hand or machine stitch a narrow hem around the parameter of the collar. Before stitching, please note that leather, unlike woven fabric, doesn't self-heal once a needle penetrates the surface. Take care when stitching the leather as once a hole is made, it is permanent. If you are working on a domestic machine, use a leather needle threaded with denim or quilting thread for the stitching. Stitch a row of zigzag stitches over the raw edge of the collar to prevent the edges from stretching.



STEP 5

A retro silver mother-of-pearl shell bracelet was upcycled to make the decorative trim at the top of the collar. Source a similar piece of jewellery from vintage shops or markets. To hold the piece in place, daub small dots of Hi-Tack glue onto the back of each link and press firmly in place until set. Stitch the jumpings to the leather with a sharp needle and thread, securing each stitch at the back of the collar with a neat knot. Attach the small length of chain to decorate the small paper image, finish the ends with 6mm beads.



STEP 7

Gather all the small motifs and group them into patterns onto the collar. Play around with different embellishments. It is important that you are happy with the overall design before stitching them onto the leather. Use small stab stitches to attach each motif. Use short strands of doubled thread to sew with to prevent knots forming. Secure each motif with a neat knot at the back of the collar.



STEP 8

To add a decorative finish to the collar, using a tape measure and chalk pencil, mark out where each rhinestone is to be stitched around the outer edge of the collar. Thread a sharp needle with a double strand of thread. Hand-stitch the rhinestones around the outer edge of the collar, ensuring they are spaced out evenly. Knot the thread at the back of each rhinestone securely at the back of the collar. Paint a very thin coat of nail varnish over the decoupage images to seal and protect the paper.



STEP 9

To finish the collar, add a length of chain to each silver crimp link and a clasp to fasten it closed. Open the jumpings and link one to each of the silver crimps. Cut the length of chain in half and link one end of each length to the jumpings. Close the rings using flat and snipe nose pliers. Attach the clasp to the right hand free end of chain and a jumping to the left side to link with the clasp.



Designer tips

- ▶ Avoid wearing perfume and rich body cream, as these products will stain leather jewellery.
- ▶ Use ribbon to replace the chain fastening for a different effect.
- ▶ Add large crystals and beads for a more dramatic look.

Extra Projects Make earrings and a bracelet

EARRINGS

Cut two teardrop shapes from the remaining scraps of fused leather. Singe the edges with a hand torch to seal the leather and make it curl. Punch a hole at the top of each drop with a leather punch. Link the leather drops to a jumping, adding a length of chain, folded so that it forms two dangles. Close the jumping and link it to the eye of an earwire. Repeat to make a pair.



BRACELET

Cut a length of chain to fit your wrist, add 5cm to this measurement. Add a parrot clasp to one end. Open a jumping and attach a small leather heart cut from the scraps and a silver heart charm. Close the jumping. Attach the clasp to a link in the chain, leaving a small length of chain to dangle with the leather and silver hearts attached.

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FLORAL FANCY

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By Katie Holloway



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GREEN FLOWER BRACELET
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BALLET FLATS
£150, www.mychatelles.com



PYTHAGOREAN DREAM

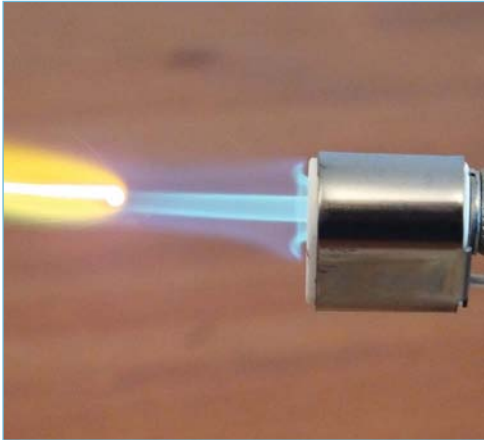
Be bold and go geometric with these oversized earrings. By Sue Mason-Burns

Oversized jewellery in bold geometric shapes is all the rage for spring and summer, so Sue has gone to town with these copper earrings. She has made a frame of wire in different textures to add interest, surrounding textured and drilled copper blanks. The result is a pair of earrings sure to steal the show.

In this project, Sue has used a tool new to her, the Dremel Workstation Drill Press and Tool Holder from Cookson Gold. The tool proved to be invaluable in getting the precision needed for drilling the holes in the triangle copper blanks.

MATERIALS

- 35mm x 0.9mm triangle copper blanks
- 14.3mm x 1mm round copper blanks
- 7mm Sterling silver peg and flat disk
- Sterling silver push-on earring stopper
- 1.25mm (16 gauge) copper wire
- 1mm (18 gauge) copper wire
- 0.4mm (26 gauge) copper wire
- 6mm copper jumpings
- Flush cutters
- Round nose pliers
- Flat nose pliers
- Handheld torch
- Soldering flux
- Pickle powder
- Plastic tweezers
- Ball hammer
- Steel bench block
- E6000 glue
- Centre punch
- Electrician's tape
- Fine sandpaper
- Dremel rotary tool
- Dremel Workstation Drill Press and Tool Holder



STEP 1

Cut lengths of 1mm wire, around 5cm–8cm in length. For each wire, hold with flat nose pliers and dip the end in soldering flux. Put the end of the wire into the flame of a torch so that it meets the tip of the flame. Hold in position until the end of the wire melts and forms a ball. Quench in water. Ball both ends and soak into pickle solution.



STEP 2

When the pickle solution has removed all firescale, remove the lengths of wire with plastic tweezers. Use round nose pliers to form the lengths of wire into loose, organic loops at each end. Form the loops in opposite directions so that the decorative balled ends show and face in different directions.



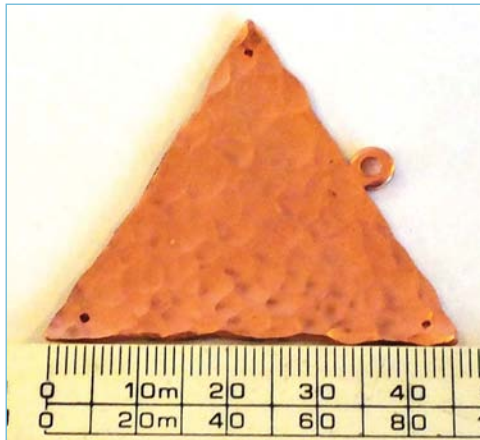
STEP 3

Use a ball hammer and a steel bench block to add texture to two copper triangle blanks and two copper round blanks. You need to use a fair bit of force to achieve the texture, so beware of your blank flying off the bench block while you forge. Continue hammering until you have achieved the desired level of texture.



STEP 4

Use a dab of E6000 glue to attach Sterling silver earring pegs to the back of the round copper blanks and leave to dry. If you feel confident with soldering, you could solder these pegs on for a more secure connection, but the industrial strength glue will also do the trick. Follow the manufacturer's instructions on the tube of glue for best results.



STEP 5

Use a centre punch to mark where the three corner holes will go in the two copper triangle blanks. Use a ruler to locate and mark even spaces for the remainder of the holes around the edge of the triangle. Use the centre punch to mark each of these holes. The number of holes you use is purely down to design; use more or less for your own effect.



STEP 6

Tape the two blanks together with electrician's tape. Line up the first hole to be drilled on the base of the drill press and use more electrician's tape to secure the blanks in place to the base. Carefully drill the first hole. Move the blanks around and re-tape in place for each of the holes and drill. Remove the tape and give the blank a rub down with fine sandpaper.

RESOURCES

Materials available from many jewellery suppliers.

CONTACT

www.wonderfullywired.co.uk
sue@wonderfullywired.co.uk

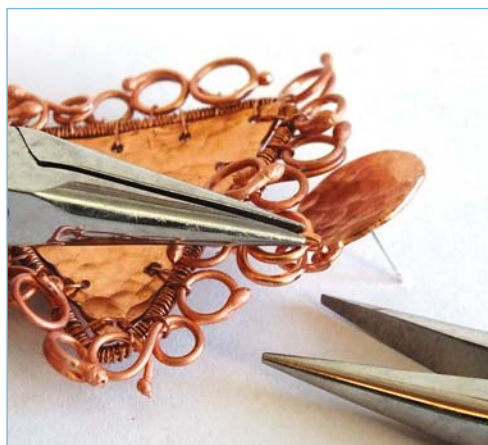
Designer tips

- ▶ Make sure to use hypoallergenic materials when making ear posts to avoid any problems with metal allergies. It doesn't matter if they don't match the metal of the earrings themselves, as they will not be seen.
- ▶ Taping the blanks together will give consistency in the holes when drilling, but you can also drill each blank separately if you prefer.
- ▶ Remember to wear safety equipment when you are using power tools and the blowtorch.



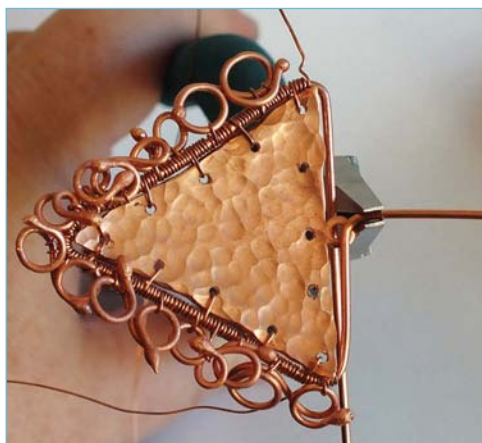
STEP 7

Cut 30cm of 1.25mm wire and 2m of 0.4mm wire. Starting 10cm from one end, coil the 0.4mm wire five times around the 1.25mm wire then thread through the first hole of the blank. Coil twice more and add a decorative loop from Step 2. Continue coiling the frame wire, adding loops and threading through holes in the blank as you go. At the apex, bend the frame wire with flat nose pliers.



STEP 9

Thread a jumpring through the two loops formed at Step 8 with the 1.25mm wire, then attach the lower loop of the round copper blanks and close the jumpring. Add a push-on earring stopper to the earring pegs. Polish the copper to a high shine.



STEP 8

When you have embellished all sides of the triangle, bring the two ends of the 1.25mm frame wire together and bend them to 90 degrees parallel to each other. Add a further loop embellishment to cover the join of the two wires. Trim and secure the 0.4mm wire ends. Form large loops with the remaining 1.25mm wire and trim.



Extra Projects Make earrings and a pendant

PENDANT

Follow the instructions for the lower part of one of the earrings. Make a bail at the top and thread onto a chain.

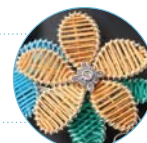
EARRINGS

Make a more pared-down version of the earrings by simply texturing a triangle blank and a heart shaped blank. Drill a hole in the lower apex of the heart. Hang the loop of the heart from earwires and connect to the triangle with a jumpring.



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KUMIHIMO NUGGETS

*Large gemstone nuggets combine with kumihimo cord to result in this statement necklace. **By Maggie Jones***

Maggie uses her training in textile design to inspire her ideas for new jewellery creations. Based in the northwest, she runs workshops in jewellery making and sewing, as well as demonstrating techniques in-store for retail outlets.

Maggie's project was influenced by the bright, supersized tropical textile prints seen in various fashion trends, and the oversized necklaces by Marni, Dior and Giambattista Valle. Brightly coloured rat-tail cord is woven into bold kumihimo braids with added chunks of natural agate.

MATERIALS

- 30mm x 20mm to 20mm x 15mm graduated agate gemstones
- 1mm rat-tail cord in Emerald, Red, Blue, Grey, Violet and Fuchsia
- 4.5mm and 9mm silver kumihimo end caps
- 8mm silver split rings
- 6mm silver jumprings
- 6mm (2mm id) silver metal rondelle beads
- Silver toggle clasp
- Glue, E6000 or similar
- Foam kumihimo disc and a weight
- Kumihimo bobbins (optional)

RESOURCES

All materials are widely available from advertisers listed throughout this magazine.

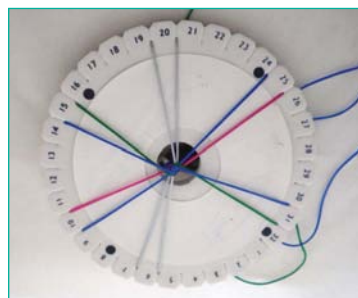
CONTACT

maggiejonesdesign.co.uk
facebook.com/craftdemon
maggiejonesdesign@gmail.com



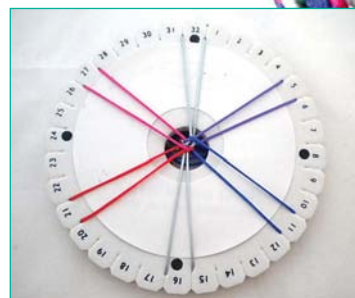
STEP 1

For the first braid cut six double cords, each 2.5m long; two in grey (G), two in blue (B), and one each in fuchsia (F) and emerald (E). Set up your kumihimo disc as shown. From 'north' position (32), it is EB, GG, BF, EB, GG, BF. The first move takes the bottom left blue, to the left of top left green. The second move is top right blue to right of the bottom green (between 14 and 15).



STEP 2

The third move is to turn the disc anti-clockwise so that position 20 is now at the bottom. Those three steps are the pattern. The image above shows the starting point for the next round of three steps. Continue with those three steps until your braid is around 60cm long.



STEP 3

For the second braid, cut six double cords; two in grey (G) and one each of violet (V), red (R), fuchsia (F) and blue (B). Set up your kumihimo disc as shown. This time it's GG, VV, BB, GG, RR, FF. Follow the same three steps until your braid is 60cm long.



STEP 4

Measure each braid to 20cm long then using sewing thread and a needle, wrap sewing thread around each braid, stitching into the braid so that it doesn't come apart. Cut each braid and apply glue to the cut ends, then insert one end of each into the 4.5mm end caps. For the other ends, glue one end of each braid into the same 10mm end cap.



STEP 5

With 60cm of blue cord, thread on five agate stones, separated by a rondelle, an overhand knot, and another rondelle. At each end, make a knot, add a rondelle, make another knot, then add an 8mm split ring. Thread the cord back through the first knot, the rondelle, the second knot and the first agate. Slide the knot to fit against the stones, tighten the knots and trim the cord.



STEP 6

Repeat Step 5, but with three agate stones. Attach the split rings to the 4mm end caps. Use a jumpring to add a toggle clasp to the 10mm end caps.

Extra Projects Make a bag charm and a bracelet

BAG CHARM

The tassel bag charm is made by gluing excess pieces of cord into a kumihimo end cap, adding a bag clip, and trimming the ends.

BRACELET

Make a bracelet by weaving extra lengths of cord in the two different braids, attaching together with end caps and a split ring, then fastening with a toggle fastener.

Designer tips

- To allow the cord to go through the beads more easily, dip the ends in nail varnish or clear glue. Once dry, cut to a point.
- Use a needle to manipulate the knot on the cord towards the stones so the knots lie snugly against the stones.





FANTASY

Make a statement fashion necklace fresh for spring.

By Jo Turner



Jo is a self-taught lampworker and jewellery designer based by the sea in Kent, where she works from her studio in Quex craft village, Birchington.

Jo loves statement jewellery and this necklace offers real versatility, in terms of the colours of the headpins, the size and the amount. The headpins are quick and simple to make and you can use other metals if you wish. For a totally different look, you can use silver, but it must be fine silver, as the impurities in Sterling turn black in the flame. Fine silver is softer than copper, so more care needs to be taken when making the headpins. You can change the stringing material and exchange chain for leather or ribbon and hang your looped headpins for a totally different look.

MATERIALS

- 3 x 2.4mm mandrels
- Mashers
- 3 x small crocodile clips
- Stainless steel tweezers
- Pliers
- 2 x pairs of flat nose pliers
- Wire snippers
- Sanding block
- 0.8mm (20 gauge) copper wire
- A selection of 6mm copper jumprings
- A selection of 8mm copper jumprings
- Round nose pliers
- Dust mask
- Safety glasses
- 1 x rod Effetre in Navy
- 1 x rod CIM in Antique Lace
- 1 x rod CIM in Butter Pecan
- 1 x rod Reichenbach in Ocean
- 1 x rod Gaffer 96 in Pigeon Grey

RESOURCES

Effetre and Reichenbach glass:

www.tuffnellglass.com

Gaffer glass: www.beadbug.co.uk

Jumprings: www.udelovichchainmaille.com

Safety equipment, pliers and sanding block:

www.diy.com

Copper wire: www.wires.co.uk

CONTACT

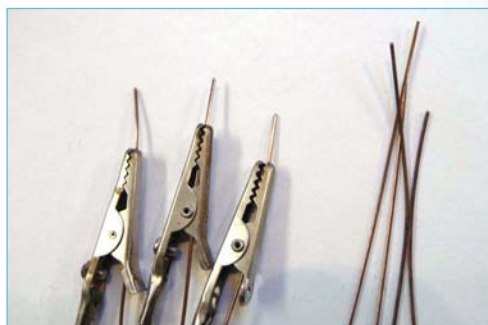
www.turnerroweglassart.com

turner.rowe.designs@gmail.com

DON'T MISS!

Next month *Laura Binding's* wirework necklace with a lampwork focal





STEP 1

Prepare the mandrels to hold the wire by attaching small crocodile clips to the ends, using pliers to secure them. Cut 18 lengths of 8cm copper wire and secure into the crocodile clips – use three at a time and replenish the wire as needed. Heat the end of the copper wire so the glass will stick.



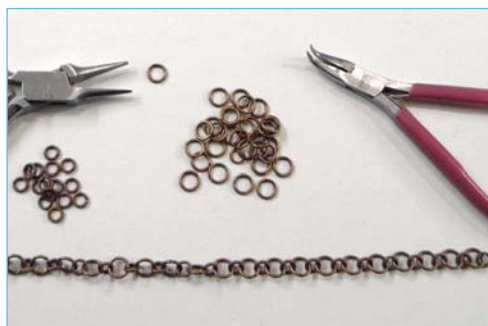
STEP 2

Wind a small pea sized amount onto the wire, heat and mash. Then swipe the glass in downward stripes to cover the mashed base. Using the tweezers, remove the headpin from the crocodile clip – take care, as the clips get pretty hot! Pop the finished headpin in the kiln. Repeat until you have enough headpins to complete your project. Anneal the headpins at the schedule recommended for the COE glass that you are using.



STEP 3

The copper will have black scale on it from being in the kiln, so remove it by using the sanding block until it's shiny again. We recommend using a dust mask and safety glasses for this. The headpins are now ready for use.



STEP 4

Using two pairs of flat nose pliers, prepare your chain. Alternate the different sized jumpings when making your chain. Once your chain is made it is ready to receive the headpins.



STEP 5

Using the round nose pliers, bend the copper wire, close to the headpin to form a loop. Put onto the central jumping (6mm ring) and wire wrap to secure. Snip off the excess wire and squeeze the end in to ensure there are no sharp ends. Continue until you have as many headpins as you want on your chain.



STEP 6

Attach the clasp of your choice. As an addition you could thread some silk ribbon through the end 8mm jumpings to complement the headpin colours.

Extra Projects Make earrings and a bracelet

EARRINGS

Make a pair of headpin earrings using silver, to complement the necklace.

BRACELET

Make a matching bracelet, using exactly the same technique as the necklace.





BEADED BEAUTY

A great way to use up a stash of seedbeads!

By Amelie Harrison

Like many other jewellery making enthusiasts, I buy way too many beads! And I'm often thinking about what I can do with my stash. This idea works with any beads and other

MATERIALS

- Size 6 seedbeads in multiple colours
- Coordinating C-Ion beading thread
- 1.5m fine chain
- 2m x 3m ribbon
- Clasp of your choice
- Superglue
- Scissors
- 2 x chain nose pliers

RESOURCES

All materials widely available from advertisers listed throughout this magazine.

CONTACT

Amelie.harrisonuk@gmail.com



STEP 1

To start the beaded chain thread 25 size 6 seedbeads onto a colour-coordinated thread and tie a knot securely. The ring needs to be tight so it holds its shape.



STEP 2

Make beaded rings in a variety of different colours. Make the next ring, but before knotting it add the ring made in Step 1.



STEP 3

Keep adding rings to the chain, linking the one you are creating through the last one on the chain. I made my chain about 30 links long, which makes a long necklace. Or it can be wrapped around twice for a choker style.



STEP 4

Thread a fine chain in and out of each loop. When you have as much fine chain on the beaded chain as you like, open the end link on the fine chain and attach it to itself.



STEP 5

Add a fine ribbon. I used a 2m length (cut in half) and threaded it in and out of the chain. Start in the middle of the chain, leaving a long end and weave the ribbon in and out of the links to the end, then turn around and weave back to the middle. Repeat for the other side, and then make a bow with the ends.



STEP 6

Add your chosen clasp to the chain ends with pliers. I used a magnetic clasp and attached it to the beaded links with 6mm jumpings.



Extra Projects Make a bracelet and earrings

EARRINGS

The earrings are made in the same way as the bracelet. Thread ten beads onto C-Lon cord, knot the cord and add five beads to either side, then knot the cord again. Before cutting off the excess, knot the cord to the earwire loop. Now make another two-loop chain in a different colour. After making the first loop, knot the cord then thread the cord ends through the lower loop on the chain attached to the earwire (from opposite sides), add the five beads to each cord end and then knot and cut off any excess cord. Glue all knots to secure.

BRACELET

To make the bracelet, take a long piece of C-Lon cord and thread on ten seedbeads. Push them to the middle of the cord and knot it. Now add five beads to one end of the thread and another five to the other. Knot again and repeat to create this simple chain. Add a clasp to the ends, either with jumpings like the main project or use a large ring clasp like this one.

Designer tips

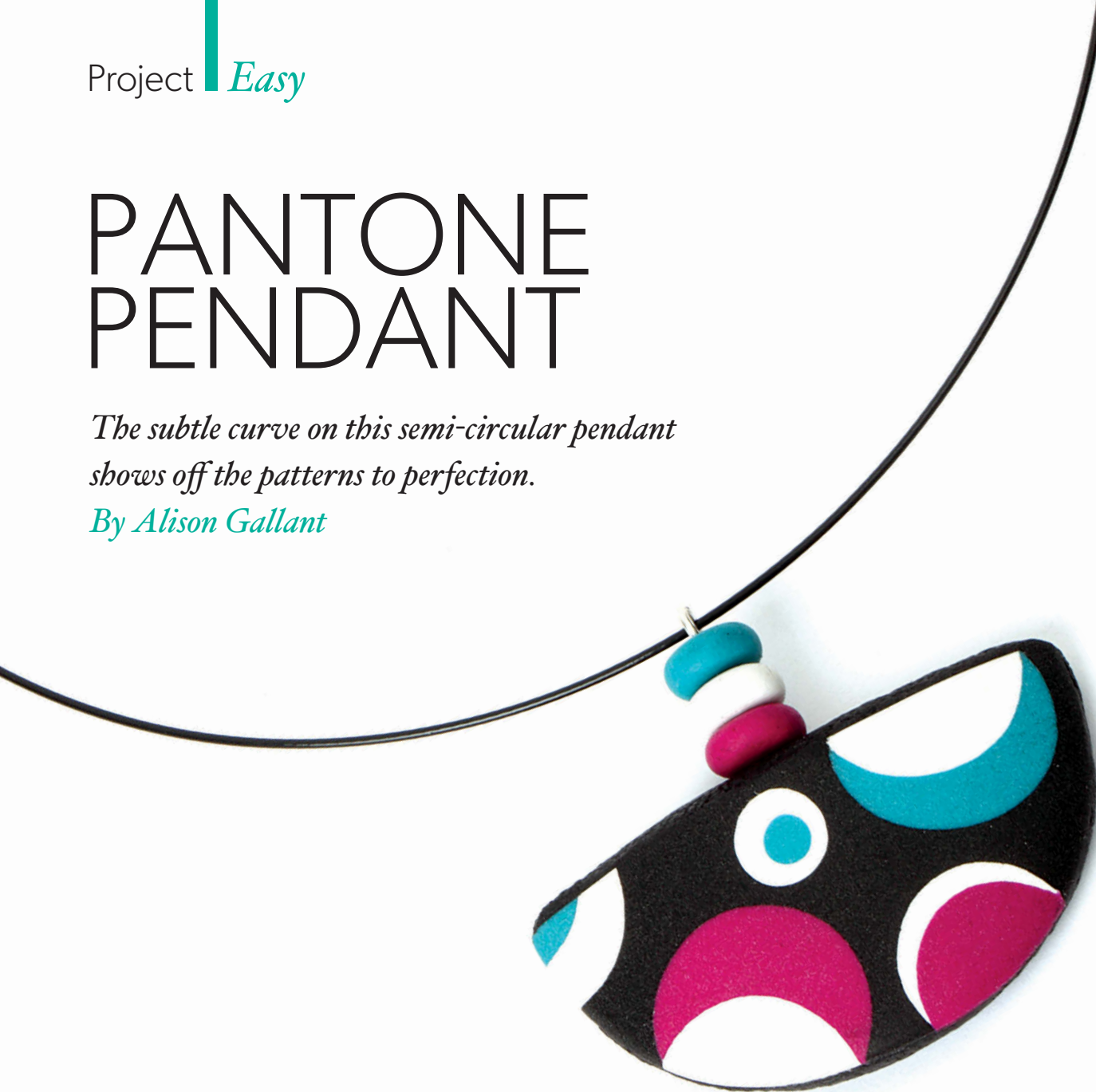
- If you use smaller seedbeads then add more to each ring, so that your rings are about 25mm (1in) across.
- You can use crystal beads for this style of necklace, 4mm bicones work really well!



PANTONE PENDANT

The subtle curve on this semi-circular pendant shows off the patterns to perfection.

By Alison Gallant



Alison is a jewellery designer and teacher working mainly with the highly versatile medium of polymer clay. She is president of the International Polymer Clay Association, a founder of British Polymer Clay and member of the London Polymer Clay Group.

The method of making this pendant is very simple, yet the detail and patterns it can produce are sophisticated and interesting. Inspiration for this piece comes from its shape and Pantone colours that are so prevalent on this season's catwalks.

MATERIALS

- ¼ block So 80s Sculpey Soufflé (SU 6503)
- ⅓ block Turnip Sculpey Soufflé (SU 6515)
- ⅓ block Sea Glass Sculpey Soufflé (SU 6505)
- ⅓ block Robins Egg Sculpey Soufflé (SU 6652)
- ⅓ block Igloo Sculpey Soufflé (SU 6001)
- ¾ block Poppy Seed Sculpey Soufflé (SU 6042)
- Translucent Liquid Sculpey (ALSB02)
- ½ block of scrap clay
- Pasta machine
- Tile
- Tissue blade
- Waxed or plain paper
- 60mm, 20mm, 14mm, 6mm and 4mm circle cutters
- Curved surface
- Pin vise
- 20mm of 18 gauge wire
- Round nose pliers
- Texture sponge
- Two-part epoxy resin
- Wet and dry sandpaper – 600 and 400 grits
- Necklet

Designer tips

- Cover the clay with paper and smooth the seams of cut-outs with your fingers in a circular motion so the circles don't distort.
- Cut the final shape through deli wrap or cling film to give a rounded edge.
- Use two-part epoxy glue rather than cyanoacrylate when you insert the wire, so it will hold the weight of the pendant and beads.

RESOURCES

All materials are widely available from advertisers listed throughout this magazine.

CONTACT

alisongallant@yahoo.co.uk
info@millefioristudio.com



STEP 1

Mix together $\frac{1}{4}$ block of So 80s and $\frac{1}{8}$ block of Turnip and $\frac{1}{8}$ block each of Sea Glass and Robins Egg clay to make magenta and turquoise. Then condition $\frac{1}{8}$ block of Igloo (white) and $\frac{1}{4}$ block of Poppy Seed (black). Roll each colour on the No.3 setting on your pasta machine. Put the black on a tile, stamp out a 60mm circle and cut in half.



STEP 3

Cover with paper and gently smooth all the seams together using your fingers. Cut straight across the top, place deli wrap or cling film over the piece and remove excess with the original 60mm cutter. Place the semicircle on a curved surface (a light bulb or small bowl works well) and bake according to the clay manufacturer's instructions.



STEP 5

Sand with 400 grit paper when cool. Roll $\frac{1}{4}$ block of black on the No 3 setting on your pasta machine and texture with a sponge. Cut out a rough shape of the back and top of the baked piece. Smear liquid clay on baked scrap and press the textured sheet onto the back and top using the sponge to expel air. Trim all edges, texture again and bake.



STEP 2

Following the pattern on the finished pendant, stamp out a 20mm partial circle from one black semicircle and insert one in turquoise. Move the cutter up slightly, cut again and insert the white. Continue using these colours and magenta and white and a 14mm cutter for the mid-sized elements. Finally use 8mm and 4mm cutters for the circles in the gap.



STEP 4

When the piece is completely cool, remove from curved surface and sand along the top flat surface, curved edges and finally the face using 400 and 600 grit wet and dry sandpaper. Condition your scrap clay, smear the inside with liquid clay and press the scrap into the curve, flattening the back and top. Bake again.



STEP 6

Stamp out 14mm circles in magenta, white and turquoise, roll into balls, flatten slightly and pierce through the middle. Bake. Measure across the top of the pendant and drill a 1mm hole in the middle with the pin vise. Turn a loop at the top of a 20mm piece of silver-plated wire and thread the beads on. Stick the end of the wire in the hole with two-part epoxy glue.

Extra Projects Make earrings and a bracelet

EARRINGS

Stamp out two 3cm teardrop shapes in black clay and cut out and replace the circles using 6mm, 8mm and 10mm cutters. Smooth, bake and sand. Drill a hole at the top and add jumpings and earwires.



CUFF BRACELET

Roll a sheet of black clay 2cm x 17cm and stamp out and replace the circles as you did for the pendant. Smooth, place around a form, bake, sand and remove form. Roll a second piece of black clay and texture with a sponge. Smear the inside of the patterned piece with liquid clay and press the textured piece inside, trimming and retexturing the edges. Bake again.





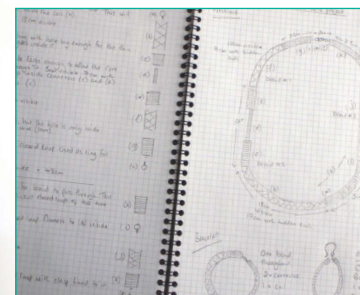
BRAIDY BUNCH

Get this season's look with big braids and chunky connections. By Karen Caine

Karen used to love it when her mum would plait her hair into two braids for school. Not only did it give her that much sought-after *Little House on the Prairie* look, but more importantly she could play 'Horse' in the playground with her best friend hanging onto her plaits like reins. She doesn't do as much clip-clopping these days, but her love of braids has never waned and here she shows how an eight-strand version can be used to emulate this season's oversized, plaited jewellery.

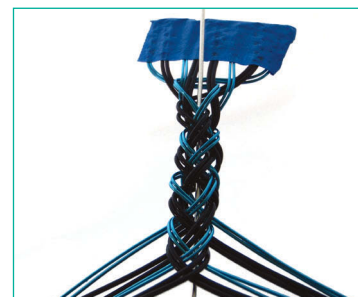
MATERIALS

- Clasp
- Wire (any size between 1.25mm–0.5mm; any colour)
- Masking tape
- Vice (or improvised alternative)
- Round mandrel (pen, pencil, garden stake, etc)
- Flush cutters
- Round nose pliers
- Rawhide or nylon hammer



STEP 1

Begin by planning your project. Draw a simple plan of your piece and then calculate the dimensions of the different components that you need to make, not forgetting to allow for a clasp if you decide to use one. You also need to consider what order the items need to go together and how they will be connected, if necessary. Once you have a list of components you can begin cutting the wire for your braid.



STEP 6

Remove the tape from the paired ends. Now cut a 1mm core wire according to the lengths in your earlier calculations. Turn your braid over and gently ease the wire through the opening until it emerges again at the top. If you find it getting snagged, try squaring up the tube by gently hammering it on four sides with a nylon or rawhide hammer.

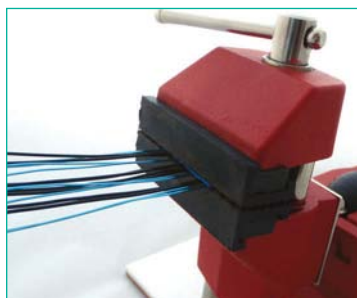
Designer tips

- When calculating the length of the braids, make sure you allow for the part that will sit inside the connectors or end caps at either end. Similarly, when figuring out the length of your core wire allow for any wrapped loops required on the ends.
- Using wires of different colours and dimensions adds visual impact to your braid and is great for using up leftover wire, but you can also use a single colour and dimension throughout if you prefer.
- If you need to figure out how much wire you need for your coils, take a look at the comprehensive tables available online.



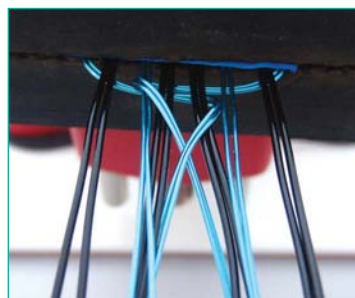
STEP 2

Multiply the length of braid you need by three and then cut this amount of wire eight times. You can mix and match wire dimensions if you wish: we used four 1mm black wires and four 0.6mm blue wires. Once cut, fold the wires in half and tape the ends together to make a pair. Then attach the folded ends of all eight pairs to more masking tape. The order here creates an alternating chevron pattern.



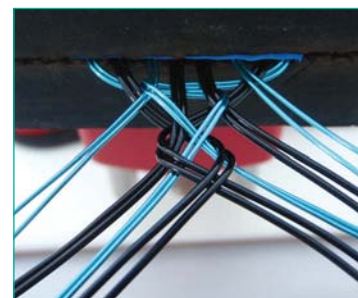
STEP 3

Fold the tape over to cover the folded ends and then clamp them firmly in place. We used a bench vice, but you can improvise if you don't have one: a ring clamp works well, as does a bulldog clip or flat hairgrip. You could even tape your masking tape package to a kitchen work surface providing it's the type of counter-top that you can clean the tacky residue off afterwards.



STEP 4

Start braiding. Take the right hand pair under the five pairs to its left, then bring them up to the top and over to the right, crossing two pairs and finishing in the middle. Repeat with the left-hand pair: passing behind the five pairs to its right, then up and back towards the left across two pairs to the middle. The two pairs you just moved should end up crossed in the middle.



STEP 5

Continue braiding with this pattern, making sure you don't twist the paired strands and that the braid is cinched up as tight as possible. The start is the hardest part, but don't get disheartened: the further you go, the better your braid will look and the easier the task becomes. You will trim off the ugly top part later. Once you start to see a tube forming in your braid, release it from the clamp.



STEP 7

Continue braiding until you run out of wire. Trim each end of the braid, removing the splayed, non-tubular part at the beginning. Be careful not to cut the core wire. Check that the braid is the correct length and then tuck in the cut wires, so that you can slot the braid into an end cap or connector. Re-hammer if necessary to neaten up the braid. Create any other braids you need in the same way.



STEP 8

To make the end caps, measure the diameter of your braid and find a mandrel the same size. Use your round nose pliers to start a spiral and then continue adding to it until it is slightly wider than the end of your mandrel. Hold the spiral against the top of the mandrel with your thumb then turn the mandrel to coil the wire along its length. Once it's the correct length, cut and file the end. Make the coil connectors in the same way, but without the spiral at the start.



STEP 9

Once you have all the components, simply connect them according to your original plan. If you wish to join two core wires inside a coil connector, just push the coil far up onto one of the braids, link the two core wires with interlocking wrapped loops and then push the spiral back over the join. Once all the components are attached, create more wrapped loops at the ends and add the clasp.

Extra Projects Make earrings and a bracelet



EARRINGS

Use a lighter gauge wire: 0.3mm and 0.5mm for the braid and 0.7mm for the coils and core wires. For a very 'now' look, try having the earrings facing in different directions or just wear one with a stud in the other ear.

BRACELET

Use the same techniques to create a matching bracelet. You can scale down the size of the wires and length of the connectors to make a more everyday piece. Alternatively, you could create a braided bangle with the core wire connected with wrapped loops and covered by a coil.



RESOURCES

www.wires.co.uk
www.charming-beads.co.uk

CONTACT

www.thecraftydwarf.com
www.facebook.com/thecraftydwarf

Project Inspiration

*Want to impress your friends super fast.
Make them a pair of crystal earrings in
a matter of minutes. By Sian Hamilton*

These Sterling silver earring findings have a pinch bail built in with tiny posts on the inside that fit into the hole on a pendant piece. So pick a pair of your favourite crystals or pendants with a hole running from the front to the back. Place the posts in the bail through the hole and squeeze the bail closed with nylon nose pliers, as they don't scratch the bail.

These earring findings come in a variety of sizes and styles to suit all people including clip ons. So there's no excuse, get making!

RESOURCES

<http://en.silvecraft.eu>



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Sterling silver cuff with semiprecious stones and (left) Silver and sapphire ring from the Wishbone collection



Large leather necklace from the Leather collection

What inspires

Julia Davenport

Technology mixes with history in the designs of Julia Davenport.

By Kira Withers-Jones

WHAT INSPIRES ME

Working in Birmingham's Jewellery Quarter and being surrounded by the history and tradition of jewellery making provides constant inspiration and the motivation to produce new and exciting work. My leather collection is inspired by modern technology; I especially wanted to incorporate laser cutting. I am also inspired by fashion; in particular, colours and prints. Repetitive Art Nouveau patterns feature in the final design; I love the symmetry and accuracy that can be achieved using the laser cutter. I have two main jewellery collections. The Wishbone collection offers delicate and feminine jewellery in silver and gold. It is inspired

by the surrounding architecture and explores the construction and layering of semicircles creating elegant forms, perfect for holding colourful and precious stones. The Leather collection showcases innovative use of leather in jewellery. I weave leather with silver and pearls to create sinuous three-dimensional forms. I also laser-cut Art Nouveau-inspired patterns into different coloured leather, creating bold statement pieces.

MY STYLE

I use a combination of traditional and modern techniques. My Wishbone collection showcases

handmade techniques, including stone setting, which injects colour in to the pieces. Special commissioned work often requires CAD (computer aided design) and 3D printing. Laser cutting is heavily featured in the Leather collection.

MY DESIGNS

My background was initially in fine art, however, after studying a foundation course in Art, Design and Media at Sheffield Hallam University, I became interested in design and, in particular, their long running Metal Work and Jewellery degree. There was a strong focus on experimental design and the importance of learning traditional jewellery techniques. I loved pushing boundaries of jewellery design and creating fashion-led pieces. I am currently based in the heart of the Jewellery Quarter where I share a workshop with fellow jewellers.

RESOURCES

www.juliadavenportjewellery.com
admin@juliadavenportjewellery.com





GEOMETRIC EARRINGS

Try the hybrid 960 metal clay to make these big but very light geometric earrings. *By Julia Rai*

Julia is co-director of the Cornwall School of Art, Craft and Jewellery where she teaches a variety of classes. She holds the prestigious Metal Clay Masters Registry credential at level four.

Mixing PMC Sterling with PMC3 or Art Clay Silver gives you a stronger clay with the benefit of open shelf firing. The strength of this mix allows these earrings to be thin and light but still strong enough for everyday wear. The trend towards big, bold jewellery can sometimes be prohibitive when working with metal clay, but not with this design.

MATERIALS

- 15g PMC Sterling
- 15g PMC3 or Art Clay Silver
- Jumpings
- Teflon sheet
- Graduated set of cookie cutters
- Cocktail sticks
- Emery board and small files
- Pin vice or hand drill
- 1mm drill
- Earring findings
- Polishing tools
- Liver of Sulphur XL gel (optional)
- Pliers

RESOURCES

PMC Sterling, PMC3:
www.bluebelldesignstudio.co.uk

Art Clay Silver:
www.creativeglassshop.co.uk

CONTACT

www.juliarai.co.uk
www.csacj.co.uk
julia@csacj.co.uk

Designer tips

- To make large designs with cut-out elements, you will always need more clay than you actually use to ensure you can roll it out big enough for your largest cutter.
- Always move the pieces onto Teflon before cutting out the middle part as it's very hard to successfully move a narrow frame without it losing its shape.
- The 960 mix clay is so called because it contains more silver than Sterling (925) but less than fine silver (999).

DON'T MISS!

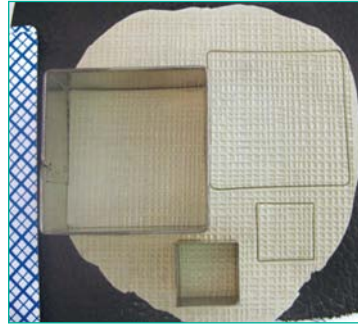
Next month *Nicola Beer's* silver clay butterfly ring





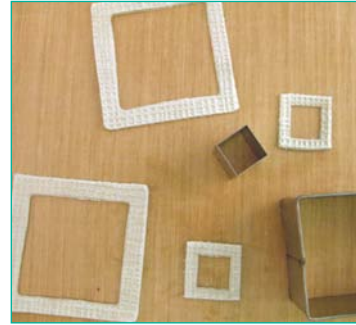
STEP 1

Take equal amounts of PMC Sterling and PMC3 or Art Clay Silver and mix them well together. Make sure all the marbling that results from the two different coloured clays has completely disappeared. Rolling the mixed clay out between two oiled pieces of plastic and folding or rolling it up several times is a good way to blend the clays together completely. Take care not to trap any air inside.



STEP 2

Choose a texture for the front and the back of the earrings. Nesting cutters work well for this design so choose two cutters which will form the outside frame and the inside frame of the earring design. The frames should be 3mm–6mm wide depending on the size of the pieces. Roll the clay out to 0.5mm (two cards) thick, texture and cut the outside shapes of both pieces.



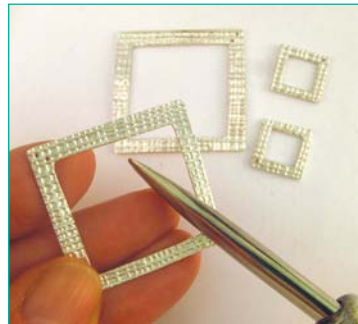
STEP 3

Transfer the pieces to Teflon sheet, especially if you've used leather for the back texture. This will allow you to put them to dry on a hotplate without disturbing the shape. Cut the centres out of the pieces creating the frames. Take time to ensure the centres are equal if you like an ordered look or cut them in a quirky way if you prefer something a little less formal.



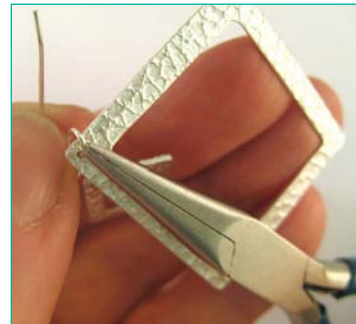
STEP 4

Once the frames are dry, carefully refine them using your favourite sanding tools. For a geometric shape with straight sides, an emery board is perfect to ensure the edges are straight. Drill two holes in the outside frame, one to attach to an earring finding, one to hang the inside frame from. Drill a hole in the inside frame too. Open shelf kiln fire at 815°C for one hour.



STEP 5

Polish the fired earring elements using a brass or steel brush, polishing wheels on a Dremel or tumble polish. If you like an oxidised look, use Liver of Sulphur gel in a cup of hot water and dip the frames until you get the desired result. Polish back the oxidation from the high spots of the texture using polishing papers or an impregnated cloth.



STEP 6

Assemble the earrings using jump rings to connect the outside frame to the inside frame. The inside frame should dangle freely and move, so join together a series of jump rings that are large enough to give movement and swing. Attach the outside frame to the earring finding either with a jump ring, or use a piece of chain to give extra length.



Extra Projects Make a pendant and a bracelet

PENDANT

Use the same cut-out technique to make a large focal pendant with two or more frames linked together by a jump ring.

BRACELET

Create a shape with a double cut out and thread a suede and leather necklace through, doubling it up, to make a funky bracelet.





CHUNKY CHANDELIER

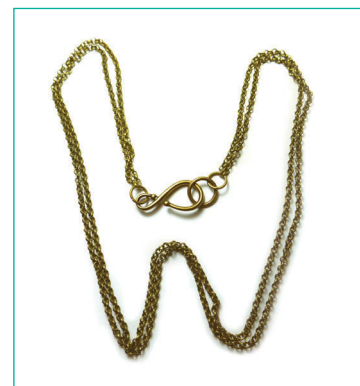
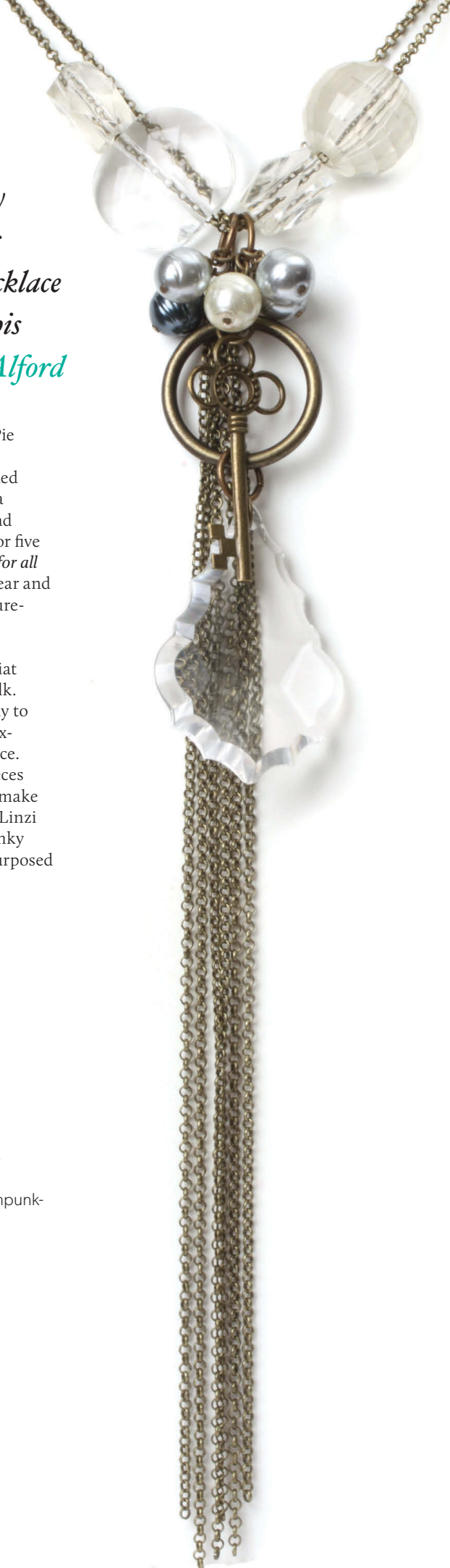
Make a fabulously chunky chandelier lariat-inspired necklace to stay on-trend this spring. By Linzi Alford

Linzi Alford owns MagPie In The Sky Designer Jewellery. Having trained in silversmithing, Linzi has a penchant for shiny things and has been making jewellery for five years. Her first book *Jewelry for all Seasons* was published last year and features a whole host of nature-inspired projects.

For this project Linzi was inspired by the oversized lariat necklaces seen on the catwalk. Lariat necklaces can be tricky to secure so this design is a faux-lariat, which is fixed into place. Actual crystal chandelier pieces look fab but are heavy, so to make the necklace more wearable Linzi substituted with acrylic chunky beads and a sun catcher repurposed from a charity shop find.

MATERIALS

- 5 x 60cm lengths of 4mm rolo chain
- 6mm, 10mm and 15mm jumprings in brass ox finish
- 40mm brass curtain ring
- Large acrylic beads
- Acrylic sun catcher
- 50mm headpins
- Tierracast large hook clasp
- Large faux pearl beads
- 27mm x 63mm large steampunk-style brass key
- Round nose pliers
- Bent nose pliers
- Chain nose pliers
- Wire cutters



STEP 1

Measure and cut two lengths of 60cm x 4mm rolo chain using wire cutters. Add a clasp to the chain ends using jumprings. Use a large hook and a 15mm jumpring for the closure.

Designer tips

- If your beads do not have a hole big enough to thread chain through, turn the beads into connectors on 0.8mm wire with a wrapped loop at each end and cut the chain to attach with jumprings.
- A much more subtle version could easily be made using smaller beads and shorter chain if bold and dangly isn't your style!
- Why not try adding wrapped loop bead dangles along the loose chain lengths? Simply attach to chain links with jumprings.

RESOURCES

4mm rolo chain:

www.bigbeadlittlebead.com

Jumprings, headpins:

www.angs-attic.co.uk

Pearl beads:

www.bargainbeads.co.uk

CONTACT

www.magpieinthesky.co.uk

www.facebook.com/magpieinthesky

[magpieinthesky](mailto:linzi@magpieinthesky.co.uk)

linzi@magpieinthesky.co.uk



STEP 2

Cut three more 60cm lengths of chain and fold them in half to form a tassel. Slide a central chain link onto a 10mm jumpring and using a 15mm jumpring attach to the base chain. Attach the curtain ring to the base chain using a jumpring, you could also use the original fitting on the curtain ring as an attachment.



STEP 3

Again using a 15mm and a 10mm jumpring, fasten the large acrylic sun catcher to the curtain ring so that it hangs nicely.



STEP 4

Unfasten the base chains at the clasp and thread the large beads onto the chain. Refasten the jumpings again to secure. Repeat on the other side of necklace.



STEP 5

Thread pearl beads onto 50mm headpins to construct wrapped loop dangles. Make a right angle bend a few millimetres above the bead top; use round pliers to turn a loop and then wrap the excess wire in the space you have left. Cut excess wire and tuck in the end.



STEP 6

Attach the wrapped pearl bead dangles to the base necklace using jumpings. Then fasten the large brass key to the necklace again with a jumpring.



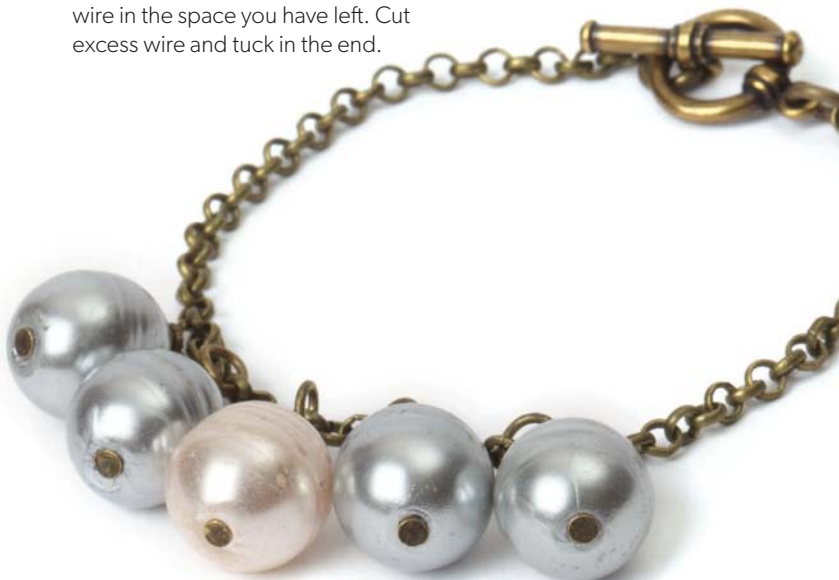
Extra Projects Make earrings and a bracelet

EARRINGS

For simple sparkly earrings fasten a trio of crystal beads together with jumpings. You can use two whole chandelier pieces, but wrapped loop beads work equally well. Attach to earwires with jumpings.

BRACELET

A very simple chain bracelet is made with an 18cm length of chain with a toggle clasp on the chain ends. Attach wrapped loop bead dangles with jumpings or construct the loop directly around the chain links. Add as many bead dangles as you wish – minimal or clusters.



DISCOUNTS & GIVEAWAYS

To take advantage of these great offers, visit www.craftsinstitute.com/making-jewellery.

Follow the instructions given below and enter to make sure you don't miss out!

For closing dates see individual competitions.

WONDER KNITTER

Make beautiful knitted jewellery easily with Clover's Wonder Knitter™, which allows you to knit tubes of yarn or wire to any length. You can even add beads into the weave for a stunning look – perfect for any style of jewellery. Clover are giving away six Wonder Knitters™, worth £9.95 each.

For stockists email clover@stockistenquiries.co.uk or telephone 01453 883581

CLOSING DATE 9 APRIL 2015



FANFAIR KITS

Spoilt Rotten Beads stock these beautiful Fanfair beading kits. Available in four different colourways, the kits retail at £10.95 each and use brick stitch with Miyuki seed beads and Preciosa and Swarovski elements to create a beautiful focal necklace. We've got four kits – one in each colourway – to give away.

www.spoiltrottenbeads.co.uk, 01353 749853

CLOSING DATE 9 APRIL 2015

DON'T MISS YOUR CHANCE TO WIN THESE FABULOUS PRIZES!

To enter just visit our website www.craftsinstitute.com/makingjewellery, click on Features, then Competitions, then April 78 Giveaways, tick the competitions you would like to enter and type in the code MJ78SPRING.

For closing dates please see individual competitions.

See www.craftsinstitute.com for full terms and conditions.



EASTER CRAFT BUNDLE

Get crafting with the kids this Easter with this great arty bundle from Groves. We've got ten of these sets to give away, each one includes scissors, mini pom poms, chenilles, glitter glue and wristband charms.

groves@stockistenquiries.co.uk, 01453 883581

CLOSING DATE 9 APRIL 2015

CUFFLINKS CLASS

The 'make a pair of cufflinks' class is popular and convenient at the London Jewellery School. The three-hour class only takes place at weekends, so is a handy option for time-poor jewellery makers who would like to develop their silver skills. You will create Sterling silver cufflink fronts with either a textured pattern or hand-stamped lettering and solder them to cufflink backs, giving an opportunity to work on skills such as texturing, filing and polishing. They are giving away one place on the class, worth £70, on any of the available dates. www.londonjewelleryschool.co.uk/silver-jewellery, 020 3176 0546

CLOSING DATE 9 APRIL 2015

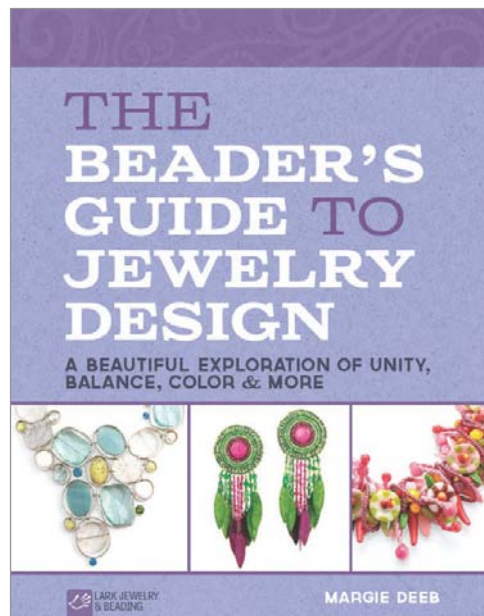


EASY DIY JEWELRY BOOK 1

Last month we had a giveaway of some copies of *Easy DIY Jewelry Book 2*, this month we've got five copies of the original, Book 1 to give away. The book contains 72 simple jewellery projects to make and wear that are perfect if you're short on time or for beginners.

www.thegmcgroup.com, 01273 488005

CLOSING DATE 9 APRIL 2015



THE BEADER'S GUIDE TO JEWELRY DESIGN

This unique book by Margie Deeb shows you how to design your own beaded jewellery. Rather than being a book of projects to copy or adapt, it takes you through lots of different design principles and shows you what to consider when making your own designs from scratch. We've got five copies to give away. www.thegmcgroup.com, 01273 488005

CLOSING DATE 9 APRIL 2015



BEADING SUPPLIES

The Cornwall School of Art, Craft and Jewellery are giving away a stash of bead and jewellery making supplies this month. One lucky reader will win several bead strings, some loose beads, a stash of gold- and silver-plated findings, a pair of multi-purpose pliers, and a pretty chest of drawers to keep them all together.

www.csacj.co.uk, 01208 264155

CLOSING DATE 9 APRIL 2015

RULES OF ENTRY

The competition is open to UK residents only. Only completed entries received by the closing date will be eligible. No entries received after that date will be considered. No cash alternatives will be offered for any prize. The judges' decision is final and no correspondence can be entered into. The winner will be expected to be in possession of a copy of this issue of Making Jewellery. One entry per giveaway, per household. Please note you can apply for more than one giveaway – please apply for each giveaway separately for sorting purposes (posting entries in one envelope will save on postage). Employees of GMC Publications, their associated companies and families are not eligible to enter. By entering the competition, winners agree that their names may be used in future marketing by GMC Publications unless you mark your entry otherwise. Entries can also be sent via post to: Making Jewellery Giveaways, 86 High Street, Lewes, East Sussex, BN7 1XN.



SHRINK DESIGN JEWELLERY KIT

This month Clair gets to test a great jewellery kit designed for children aged 8–12 years old from the lovely people at Interplay. By Clair Wolfe

THE PRODUCT

The Shrink Design Jewellery Kit is a nicely put-together kit that will allow the user to create seven complete designs as well as having enough supplies left over to have fun with further experiments.

WHAT DOES IT DO?

The kit contains a booklet, which has a whole host of projects, hints, tips and a great selection of templates. Each project has well explained step-by-step photos and simple written instructions. The user will be able to create a number of projects using the supplies provided, but also, once more supplies are purchased, continue to use the book to create more designs.

WHAT IS INCLUDED?

The kit contains a generous amount of the shrink plastic sheets, 30 jumprings, 3 clasps, 6 clamshell clasps, 4 earring hooks, 240 beads, 1m plastic stretch cord, 3m black cord, a mini hole punch, and a 32-page instruction manual.

HOW GOOD ARE THE INSTRUCTIONS?

The instruction booklet is fantastic; it is one of the best I have come across in any kit I have

tested. It explains all you need to know about using the kit. It provides really well thought-out projects, which should appeal to most users. What I really loved about the booklet was the inclusion of the template pages. The templates are easy to trace onto the sheets, they are the perfect size to allow for shrinkage and can be altered to suit your design.

WHAT ELSE WILL YOU NEED?

You will need a selection of pens or pencils to colour the shrink plastic. Permanent markers, pro makers, or coloured pencils, will all work really well on the surface. You will also need a good pair of scissors and a heat source, this can be an oven (not fan assisted) or a heat gun. Adult supervision is suggested.

HOW EASY IS IT TO USE?

I tried to approach this kit as a child would and followed the instructions; the kit is incredibly easy to use and produced some great results. Even the findings included in the kit are designed to be used with fingers, so no specialist tools are needed.

CAN IT BE ADDED TO?

You will need to have suitable colouring tools to use with the kit, and once the supplies run out

you will want to add more of the sheet plastic and the findings. The booklet has so many ideas; you will want to try more.

OVERALL SCORE

Nearly a perfect ten, the hole punch did let the kit down ever so slightly as it wasn't easy to see where the hole would be created and it was also a bit stiff to use. The rest of the kit was brilliant, I know I keep mentioning the instruction booklet, but this is better than some craft books I have purchased in the past. What I have not yet mentioned is the link on the Interplay website: www.interplayuk.com/mystyle/shrink-design-jewellery, which has five further design pages for you to use. This is a great idea to buy for a crafty child in your life.

SCORE

★★★★★★★★★☆☆

COST

£9.99

RESOURCES

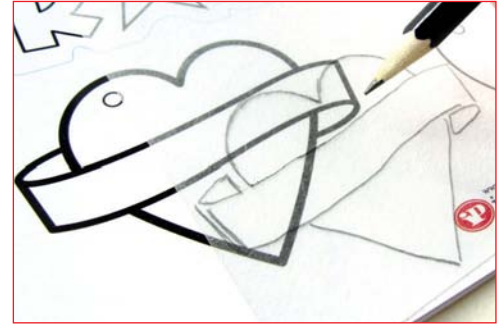
www.interplayuk.com
01628 488 525



1. Arrives boxed



2. Contents



3. Tracing templates



4. Colouring



5. Cutting



6. Shrink with heat gun



7. Fitting designs onto sheet



8. Hole punch



9. Baking trays for oven shrinking



10. Following design



11. Adding clasp



12. Findings



13. Results



14. Results



FASHION TRENDS

Hands up all those makers who have had enough of winter, cold weather, damp and drizzly grey days! Brighten your mood with a shot of colour and start designing a sparkling new jewellery range for spring. The current fashion trends are sure to make you smile and provide you with unlimited inspiration. By Joan Gordon

This season we see comebacks of retro, classic shapes, bright colours and styles. Jewellery accessories have sporty touches, western influences and the colour palette is divided into two contrasting camps of bright and bold or soft and muted. We see wearable jewellery with touches of creativity, unexpected classics, luxurious and confident styles. Experiment with classic feminine or modern mannish combinations that reflect the current fashion trends. Here are a few designs that may help pull you out of the doldrums and give you a burst of creative energy.

Ferris Bead Bracelet, £15
www.oliverbonas.com

CONTACT

Joan Gordon
creativelifemagazine@gmail.com
 07545 225753



WOVEN BRAIDS

Howdy partner, welcome to the Wild West! These His & Hers bracelets reflect modern interpretations of traditional woven patterns from the American Indian tribes and are bang on-trend at the moment. Textiles and leather are popular media for creating refreshing new looks for classic shapes. Fuse woven ribbons and braids to leather straps, add metal studs and fasteners to give an earthy, manly finish. Research the history of ancient weaving techniques from ethnic cultures and weave your own braids from silk and natural fibres or experiment with a bead-weaving loom.

Multi Festival Wristband (2 pack), £10
www.topman.co.uk



PLAITED BEADS

Seed beads will always be on trend in some form or other. Here we see a simple design using matt, opaque beads, stranded and then plaited into this vintage themed statement piece. Focal stones encapsulated by intricate patterns, beaded woven necklaces and bracelets, intricate beading patterns embellishing leather, velvet or other backing fabrics to make collars and elaborate accessories are most desirable. These designs are perfect for ladies who like tea parties, cupcakes, and clutch bags.

Amara Plaited Necklace, £22
www.oliverbonas.com

Designer tips

- Do a little research into techniques for working with resin, leather or bead weaving.
- Check fashion forecasts for the new colours predicted for spring and work your collection to mix and match with a variety of garments.
- Further your wirework skills and explore new and innovative methods for making findings and links.



RESIN

A retro design working on circular shapes, minimalism and the rule of thumb – always design with uneven numbers when forming a collection of elements. Modern chemically-based resin is worked in sheet form, moulded, sculptured or used as a liquid to embed objects. One of the oldest resins known to man is the fossilised tree resin, amber. It is much valued from antiquity to the present as a gemstone and an ingredient for perfume making. If you're looking for a new medium to experiment with, resin is one that will offer new and exciting possibilities.

Akela Circular Resin Necklace, £19.50
www.oliverbonas.com



FACETED BEADS

The tone-on-tone, monochromatic combinations of beads in this necklace reflect classic trends. The tailored woman dressed with colour matching shoes, bag, hat and accessories is just so retro! Many fashion houses are revisiting this '50s look. Frocks with a bodice fitted to a full skirt or tailored knee-length straight shift dresses are crowding the racks of many a boutique. Big designs and bold-coloured jewellery also work well with loose fitting garments reminiscent of the '80s unstructured knitwear that is also enjoying a spotlight on the catwalk.

Blue Silver Statement Necklace, £20
www.mandco.com

ENAMEL

Soft, pretty pink muted enamel glaze over metal offers a feminine yet modern edge to these earrings. The round shaped earwires are an interesting alternative to the frequently used fishhooks. Consider adding a variety of new earwires to your collection and make the findings as important as the focal drop. There are several enamelling techniques on offer for the novice maker. Experiment to find one that is easy to use and will integrate well with your current set of skills.

Enamel Disc Earring, £12.50
www.whitestuff.co.uk



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For stylish, fashion conscious knitters

Knitting bridges the divide between fashion and hand-knitting with at least 25 new and contemporary patterns including knits for women, men, children and the home. Bursting with patterns from the world's leading hand-knit designers, it is both style conscious and practical with techniques, clear how-to's, designer profiles and interesting features, making it an essential reading for the discerning knitter.



Small world, big ideas!

Discover the magazine for dolls' house enthusiasts and collectors! *The Dolls' House Magazine* features expertly finished dolls' houses and interiors, excellent projects for you to make, and well written, inspirational articles and photographs to help you choose, decorate, furnish and create your perfect miniature home.



Beautiful crafts for your home

Making is the UK's first contemporary craft magazine, bringing its readers 25 bespoke projects every month. Filled with inspiration, beautiful projects and stunning photography, it covers a wide range of techniques and disciplines, clear how-to's and style advice along with regular features and shopping pages. *Making* is the perfect combination of craft and lifestyle for a creative audience.

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CHUNKY

Oversized and chunky components are a winner this season; team large spirals with chunky chains and large beads to get this look.

Chunky trace chain with large links, £3.50 per metre
Large spiral Beadsmith glue-in toggle clasp for multistrand designs, £3.50
www.the-beadshop.co.uk



TOTALLY TAHITI

Go tropical with hot shades and funky flowers for this trend with 'the bigger the better' florals and bright colours. Think parrots, lush greenery and vivid patterns.

Tropical flowers beading kit, £49
www.beadmerchant.co.uk
Large orange Greek ceramic flower, 95p
www.bijouxbeads.co.uk



DESERT STORM

These sandy and neutral shades are taking the fashion world by storm. Team these natural colours together with khaki for safari style. Look out for earthy toned natural stones and patterns.

Sand sensation beads, £1.79 each
Desert agate bead strand, £8.95
www.beadsdirect.co.uk



SS15 TRENDS

TOP

This issue we take a look at the top 5 Spring/Summer trends for fashion and jewellery. By Linzi Alford

The trends for Spring/Summer 2015 have been revealed by the fashion world. Here are my Top 5 trends translated into jewellery must-haves for your designs this season.



COLOUR PALETTE

This season's colours are a fabulous mix. Choose varying shades of purples: lavender, wisteria and lilac, or minty aqua hues: emerald or bottle green, cool tints of sky or pistacho or electric blue or zingy coral. Perhaps not all on the same creation though!

Lavender Picasso twist beads, 38p each
Rainbow electroplated drops, £1.45 each
www.bijouxbeads.co.uk



1950s KITSCH

B-movies, rockabilly and hotrods anyone? 1950s-inspired fashion is back in this season. American diner-style charms and poodles feature in this fun retro trend.

Carnival themed charms and Poodle charms, £2.50 per set
www.stores.ebay.co.uk/Punch-N-Julie



DON'T MISS!

Next month's top five when we look at wedding components

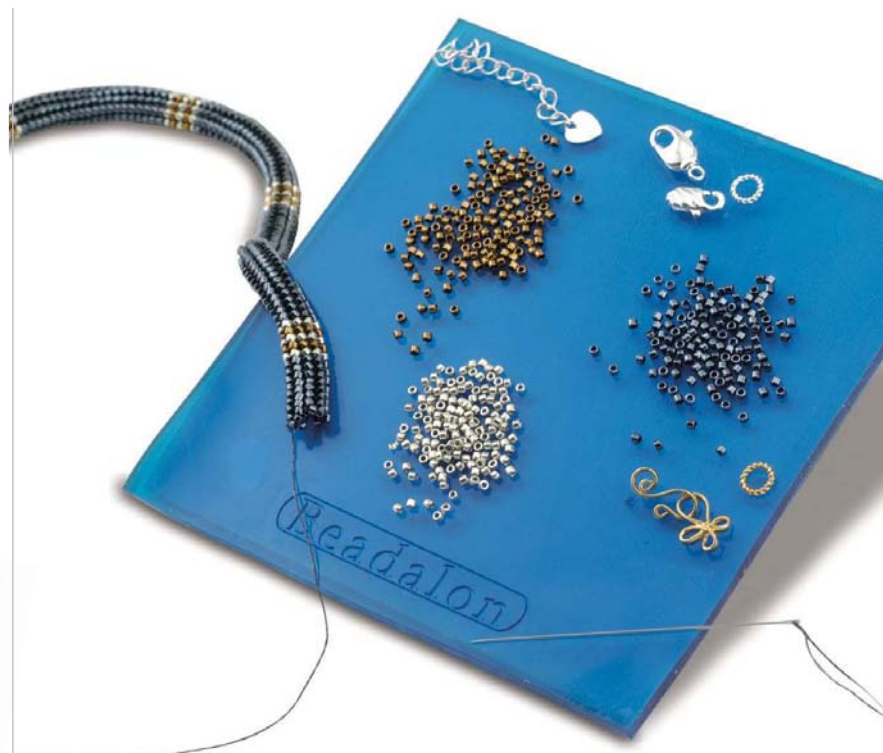
SIMPLIFY YOUR LIFE

This month we bring you a roundup of tools you possibly didn't know existed, but once you have used them you will wonder how you ever did without them. By Sue Mason-Burns

MACRAMÉ BOARDS

When making macramé creations, don't you wish you had somewhere to just hold all those threads while you're working with the others? Well here's a tool that will do just that, and more! The board is made from self-healing foam, which allows you to use pins without causing damage. It is notched at regular intervals on all sides; perfect for you to tuck your threads in securely, and they will be held in place until you need to use them. The grid pattern on the surface of the board enables you to keep track of your design easily, and measure at a glance. The board is available in two sizes, the large board measures 29cm x 39cm and is ideal for all those intricate designs. The mini board measures 19cm x 26.5cm and is ideal for taking your macramé projects out and about or on holiday, with all the same features of the larger board in miniature. The large board is priced at £10.99 and the mini board is £7.99, available from Beads Direct.

www.beadsdirect.co.uk



TACKY BEAD MAT

If, like me, you struggle to control tiny beads when you're working with them, then the Tacky Bead Mat from Beadalon could be just what you are looking for. It's a small mat with a sticky surface to hold your beads in place and stop them rolling away from you (and all over the floor), but it doesn't leave a sticky residue on your beads when you use them. And when it gets dirty, as all sticky surfaces inevitably do, simply run it under warm water and it's charged and ready to go again. Available from Beads Direct, this little treasure of a mat costs only £5.81, which is a fraction of the contents of my swear jar without one!

www.beadsdirect.co.uk

CHAIN STA

This brilliant little tool looks a little like a pair of Roman columns, and is a real boon if you like to make charm-style bracelets. At the top of each of the columns is a small clamp and a short plastic post. You use either the clamp or the post to hold your clasp findings at either end of the bracelet chain in place, which allows you to add the charms and beads to the chain quickly and easily without the chain moving. The tool also has a channel in its base for you to keep everything you need handy, such as charms and beads ready to go onto the chain. It even has a ruler on the base to help you work out where the beads and charms should go. Made by Chain Sta Inc in the USA, the tool is available in the UK from sellers on eBay for around £11.

www.chainsta.com



A BAG OF LITTLE EXTRAS

Jilly Beads have put together a fab little collection which they describe as: "all those little bits and bobs that are often recommended but not essential." In your organza bag you will find a jumpring opener – which you wear on your finger to help you easily open and close jumprings. A bead nabber – again to wear on your finger, this nifty little tool holds small beads in place for easy threading. Bead stoppers – these little beauties resemble a small spring, and they are used at the end of your thread to stop your beads slipping off. Beading needles in three handy sizes. A pair of tweezers, and a pot of Thread Heaven – a conditioning balm for your beading thread to prevent tangling and fraying. The kit also includes a bead mat. It is great value at only £6.99 for a whole lot of time and energy saving.

www.jillybeads.co.uk

1-STEP BIG LOOPER

Have you ever wished you could make the same size loops over and over again to give your jewellery that professional look? Well wish no more, because The Beadsmith have come up with the 1-Step Big Looper to help you do just that. Not only will it make a consistent 3mm loop every time, it will also trim the wire in one easy step. No more switching tools, this one does it all quickly and easily. This tool is also useful if you have limited mobility in your hands and need a little extra help. The tool comes in two sizes, the original 1-Step Looper makes 1.5mm loops and the 1 Step Big Looper makes 3mm loops. The 1-Step Big Looper is available from The Crafty Beggar for £25.

www.thecraftybeggar.co.uk



Top tips

Choosing new tools can be a minefield, so here's a few tips to help you get the right tools for the job.

- Do your research. There is a plethora of information available to help you to choose the right tools for the job, and some are very detailed getting right into the nitty gritty of how tools work.
- Talk to the experts and read reviews. The people who use the tools all the time are always going to be your best source of information and opinion about how a tool performs, so seek out reviews and expert opinion. Online forums can be a goldmine of information.
- When considering tools with a considerable financial outlay, think about how much you will use the tool to decide whether you really need it. You might find a less expensive alternative. But if you perform a task regularly that a tool will help with, then the tool could really help to use your time efficiently.
- If you are starting out with a new medium and are unsure what tools you will need, think about taking a beginners' course. That way you get to try out the tools, learn how to use them and make the decision on what you need to buy.
- If courses are not your thing, keep your eye out for beginners' kits. These will often include the tools you need to get started in a new medium or discipline and are better value for money than sourcing each tool separately.
- Keep your ear to the ground for new innovations. Necessity is the mother of invention and if you've ever thought to yourself, "I wish there was a tool that did this job for me..." chances are somebody else has thought the same and come up with a solution.

BOHEMIAN TASSEL

Use wire, beads and embroidery thread to make this bright eclectic necklace. By Sarah Fiorenza

Sarah is a jewellery designer, pattern designer and author. She teaches a variety of jewellery techniques. She loves fashion jewellery and enjoys mixing different materials to make statement pieces of jewellery.

Sarah was inspired by the gorgeous spring colours of pink, green and yellow when making this necklace, along with the laidback Bohemian vibe of the '70s. This fun and versatile necklace encompasses a variety of jewellery making techniques from wirework to beading and tassel making.

MATERIALS

- 50cm x 0.8mm (20 gauge) wire
- 60cm x 0.6mm (22 gauge) wire
- 24 x 4mm beads
- 2 x leaf-shaped beads
- 2 x 6mm beads
- 2 x large jumpings
- Three crimp covers
- Three spools of embroidery thread in assorted colours
- Scissors
- Approximately 70cm of wax cord
- Chain nose pliers



STEP 1

Take a piece of 0.8mm wire and cut approx. 21cm then thread on all of the 24 beads. Form the wire into an oval shape then twist the wire together at the top.



RESOURCES

Beads and findings:

www.creativebeadcraft.co.uk

Embroidery thread:

www.hobbycraft.co.uk

CONTACT

sarahfiorenza.com

sarahfiorenza.blogspot.com



STEP 2

Take another piece of 0.8mm wire and cut 21cm as in Step 1 to form it into an oval shape, but this time without adding any beads. Twist the wire together at the top. This will be the supportive frame for your beaded oval made in Step 1.



STEP 3

Twist the two oval-shaped wires together at the top with a pair of chain nose pliers. The beaded oval should lie in front of the plain wire oval. Make a loop at the top and cut off any excess wire.



STEP 4

Wrap a 50cm length of 0.6mm wire onto the top of the loop and secure. Slowly wrap the wire around each bead, holding both oval shapes together to make a good, firm structure.



STEP 5

Take a second piece of 0.8mm wire and cut it to approx. 10cm in length. Slowly thread on your leaf-shaped bead and twist to secure it in place. Continue until you have a flower shape. Finally manipulate the wire so that you have a loop at the top for attaching to your oval beaded frame.



STEP 6

Make your tassels. Take a reel of embroidery thread and tie a separate piece of thread underneath and tie a knot at the top.



STEP 7

Take another thread and tie around the side to create a tassel shape. Hold the threads as straight as possible to make sure you get an even finish. Use a pair of sharp scissors and trim to your desired size.



STEP 8

Attach the flower wire motif to the beaded frame with a jumping ring. Wrap the long cord of the tassel around your beaded frame four beads up on either side, then tie to secure and trim off any excess thread. Place a crimp cover over the knot and squeeze to make sure the tassel stays firmly to the bead frame.



STEP 9

Add the other tassels to the necklace. Then thread a piece of cord through the loop at the top of the beaded oval to finish your necklace.



Extra Projects Make earrings and a bracelet

EARRINGS

Make a stunning pair of earrings by making the wire flower motif and adding a tassel at the bottom.

BRACELET

Why not try making a simple stretch bracelet then adding the flower motif and tassel for a true hippy style?



BASIC TECHNIQUES

HOW TO MAKE A WRAPPED LOOP



Thread a bead onto a head or eye pin. Grip the wire with round nose pliers next to the bead.



Bend the wire above the plier jaw to a right angle. You will need about 2mm of wire above the bead before the bend.



Move the plier jaws to sit at the top of the bend.



With your thumb push the wire back around the pliers, keeping it tight to the jaw.



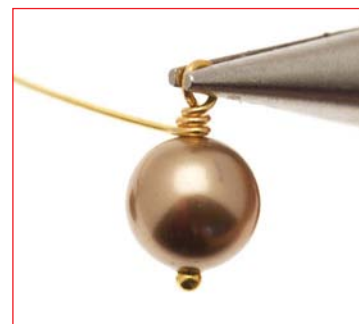
Keep pushing the wire around the jaw until you meet the bead.



Move the pliers around the loop to and continue to bend the wire around until it is facing out at a right angle and you have a complete loop.



Use a pair of chain nose pliers to hold across the loop firmly.



Wrap the wire around the neck of the loop until it meets the bead. Snip off any excess wire and push the end against the coil to finish.

MAKING A SIMPLE LOOP



Thread the bead onto a head or eye pin and cut the pin about 1cm above the bead. Bend the wire to a right angle above the bead.



Using round nose pliers, grasp the wire at the very end and curl it around the plier jaws.



Roll the wire around to meet the bead. If it does sit centrally move the plier jaws around the loop to sit by the bead away from the open end. Bend the loop back to sit directly about the bead.



Use chain nose pliers to tighten the loop by twisting it from side to side do not pull it outwards as that will distort the shape.

PHOTOGRAPHS: SIAN HAMILTON

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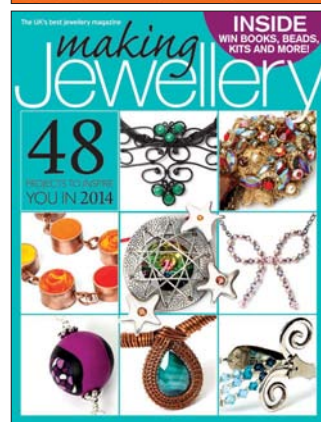
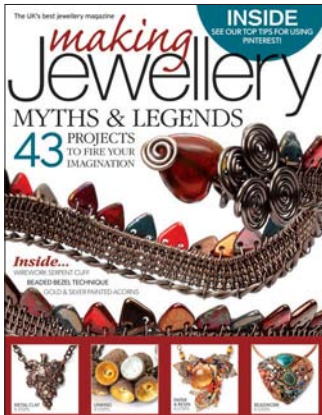
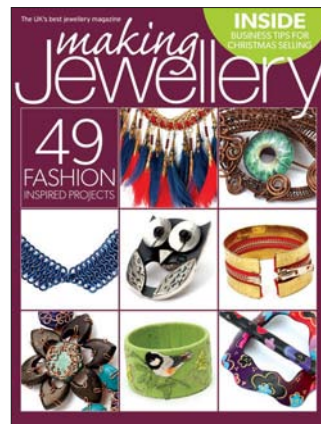
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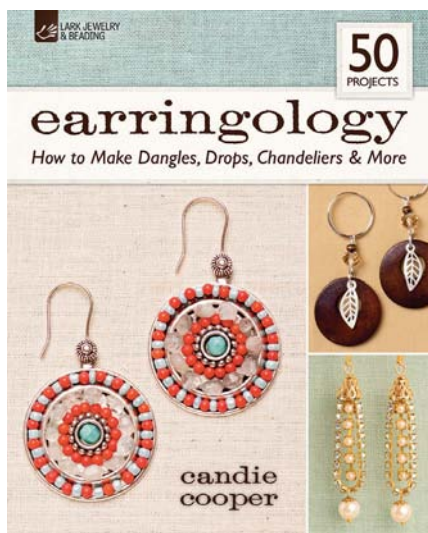
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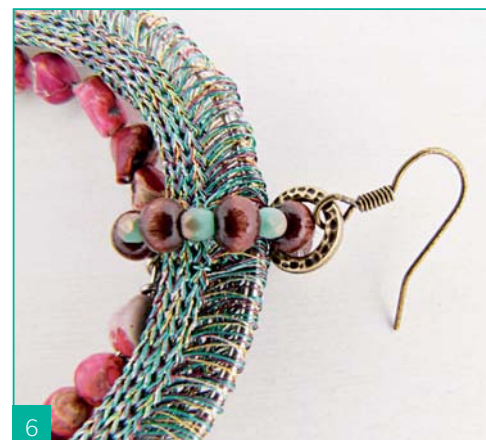
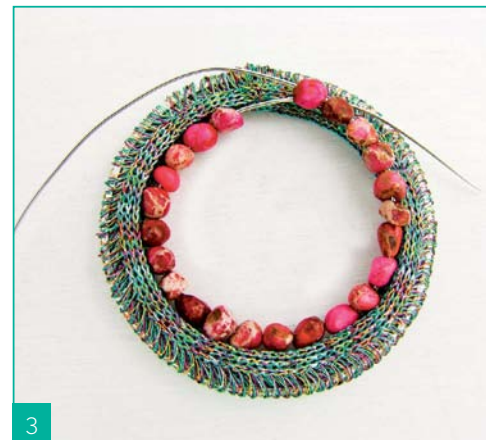
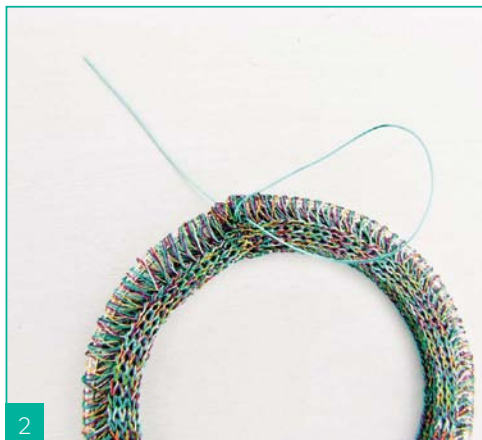
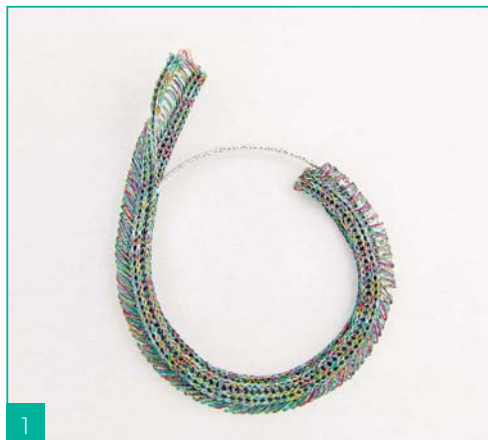
Book information

Extract from *Earringology* by Candie Cooper, published by Lark Crafts, an imprint of Sterling Publishing, ISBN 9781454708186, £19.99, available from www.thegmcgroup.com



TROPICANA

Make a striking pair of earrings perfect for spring and summer celebrations. By Candie Cooper



MATERIALS

- 46 x 5mm–6mm pink stone nugget beads
- 14 x 5mm wooden beads
- 12 x 5mm green faceted Czech glass beads
- 20mm wide green copper wire ribbon
- 2 x 7.6cm silver hoops
- 2 x 13mm oxidised and hammered brass rings
- Green wire (26 gauge)
- Silver wire (20 gauge)
- Nylon filament
- 2 x brass French earwires
- Wire cutters
- Chain nose pliers
- Round nose pliers
- Clear, multipurpose jeweller's cement with a precision applicator tip

STEP 1

Cut a length of wire ribbon 19cm in length. Fold it lengthwise and wrap it around the outer edge of a hoop. The ends should overlap by no more than 6mm.

STEP 2

Secure the section of overlapping wire ribbon with the green wire. Poke the wire down through both layers, and then back up again. Take two more stitches, then trim the wires to 3mm. Roll the trimmed ends under.

STEP 3

String 23 of the pink beads onto the silver wire. Form this beaded wire into a circle small enough to fit just inside the ribbon-covered hoop.

STEP 4

Trim the silver wire so you leave a tail 2.6cm long. Cross one tail over the other, leaving a space of 6mm between the first and last beads. Wrap the tails onto the beaded wire, tucking in the last bit of the ends.

STEP 5

Using the nylon thread, string six of the wooden beads and six of the green glass beads in an alternating pattern. Finish with a last wooden bead and then a brass ring.

STEP 6

Knot the beads around both the ribbon-covered hoop and the pink ring of beads. Dot the knot with a touch of cement.

STEP 7

Open the loop on a French earwire and connect it to the brass ring. Repeat all steps to make the second earring.

WHAT'S ON

Want to get out and about this spring? Here are some creative shows and classes not to miss.



Add colour to metal

There's a wide range of ways to add colour to metal, making your jewellery designs stand out. The Cornwall School of Art, Craft and Jewellery are running a two-day class covering this topic on 25 – 26 April, which will include using paints, resin, inks, waxes, patinas, gold, enamelling and much more. Aimed at metal clay artists, this class is also suitable for anyone working with metal. The class costs £190, which includes a huge selection of media to experiment with.

www.csacj.co.uk, 01208 264155



Bead weaving at Port Solent

Learn some new bead weaving techniques with Karen Taylor at her workshop in Port Solent, Hampshire. On 25 April she is holding a workshop from 11am – 2pm. With a maximum of six people on the workshop, you'll get plenty of individual attention, and early booking is essential. For more details, including prices, visit Karen's website or give her a call, using the details below.

www.preciousjewellery.glass, 07979 597471

Training courses at the Assay Office Birmingham

There are plenty of training courses available at the Assay Office Birmingham this spring that will train you to a high standard. There's Understanding Diamonds on 14 April or 12 May, which costs £250+VAT; Understanding Coloured Gemstones on 21 April or 19 May, which costs £250+VAT; Understanding Hallmarking on 15 April, which costs £75+VAT per person; and Understanding Product Safety Compliance on 13 May, which costs £195+VAT per person.

www.theassayoffice.co.uk, 01212 621024



Jewellery lessons at Deborah Beads

At Deborah Beads in Colchester, there's a huge range of jewellery making lessons that will teach you a wide variety of skills. From silver clay to Shamballa-style bracelets, to chainmaille for beginners, they've got something for everyone. Plus, they offer a free 'beady drop in' service, where you can meet other beaders, have a cup of tea and get jewellery making advice. Visit their website for details on class dates and drop in availability.

www.deborahbeads.co.uk



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What is Luxury?

Coming to the V&A this season is their new *What is Luxury?* exhibition, which runs from 25 April – 27 September 2015. The exhibition questions the idea of luxury and how we came to today's understanding of the concept. On display will be stunning works of art, from couture dresses to high-end watches, as well as some more unexpected items that explore the value of materials such as gold, diamonds and plastic.

www.vam.ac.uk, 020 7942 2000

ABOVE: Crown made of diamonds emeralds and rubies set into a gold crown with rococo scrolls C. 1750

London Jewellery School selling event

Do you want an opportunity to buy directly from top jewellery suppliers and take advantage of special discounts? The annual London Jewellery School selling event is taking place on Thursday 12 March from 6pm – 9pm and will feature wares from Walshes, Cooksongold, Metal Clay Ltd, Resin8, I-Beads, ShangrilaGems and Marcia Lanyon. You will be able to talk to the suppliers, find out about tools, beads, gemstones and other products, and network with other jewellery makers over a glass of wine. A perfect evening out?

www.londonjewelleryschool.co.uk, 020 3176 0546



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Pearls of Wisdom



Welcome to Jackie's blog, the inspirational column from the owner of What Simon Said, a consumer-friendly website that promotes all aspects of UK jewellery

I wouldn't necessarily classify myself as a technophobe, but I'm not what you would call an early adopter either. I like technology, and I find it fascinating; the impact it has on our daily lives is incredible. And I like using technology and appreciate new developments as much as the next person. But if I'm totally honest, most of the time I just don't get it. If I can use it, then great, but I must admit, I don't even really understand how the internet works. I use it all day, every day. It's there and I know how to get stuff from it. But ask me how that stuff got in there and I don't have a clue.

This sets the scene for this month's column. The use of new technology in the jewellery world. How? I hear you cry, as we typically think of such skills and craft as reasonably traditional? Well, it all started with an office move...

My husband decided to up his company's roots from a boat on the Thames to trendy Shoreditch, taking offices in a converted townhouse off the Commercial Road. There are quite a few other new, tech-based companies in the building and in the weeks following the move, he's got to know most of them. One happens to be a 3D printing accessories and jewellery company, which of course piqued my interest. Now, I've seen 3D printing on the telly, but it always seemed a bit 'Tomorrow's World' to me. I mean, do people actually use these or are they like the robots you always see coming out of the Far East? Cool, but not actually useful to man or beast.

But behold, WonderLuk (www.wonderluk.com) is out there, using cutting edge technology to create truly individual, bespoke jewellery and accessories for the masses. Co-founder and CEO



Limited edition Love ring in silver and gold, www.wonderluk.com

Roberta Lucca says, "We're entering an era in which customisation, co-creation and sustainability are becoming extremely valuable to modern fashion consumers. The established brands haven't caught up with these demands yet and we believe we can improve the fashion value chain by taking a fresh view at how things are done. We want to give our customers striking fashion pieces that only exist because they want them to exist. Pieces that

truly celebrate their individuality."

Using sintered nylon in a range of different finishes, their debut collection of necklaces, bracelets, rings, earrings and iPhone cases is available now. Looking to the future, WonderLuk is looking to move into materials such as Sterling silver, plated brass, 18ct gold and platinum. And I must admit, Santa was rather kind at Christmas and I was lucky enough to receive a silver prototype



Chaos earrings, www.wonderluk.com



Necklace, www.wonderluk.com

version of the Contour Loop ring. I totally love it, so perfect for me, unique, quirky and a real statement piece. My husband knows me so well and I admit to feeling slightly smug about owning the only one.

Don't get me wrong, I have no idea how 3D printing works, but I can fully appreciate how this could potentially change the way we think about and buy bespoke, personalised and individually styled jewellery and accessories. WonderLuk use designers from all over the world to create the styles in their collection, or you can even submit your own ideas. And this is where the technology comes into its own; almost nothing is impossible, we're no longer constrained by traditional processes, creativity is free to wander and evolve. And due to the way each piece is created, made-to-order with any customisation required; this is the very opposite of mass production.

Jewellery in its various forms has a very, very long and illustrious heritage, dating back centuries. So it's heartening to know that our sparkly world never stands still and is constantly evolving. With companies like WonderLuk pushing the boundaries of how we think about and buy jewellery, I for one can't wait to see where the next wave of technology takes us. Just don't ask me how it works.



Contour Loop ring, www.wonderluk.com

Read more from Jackie at www.whatsimonsaid.co.uk

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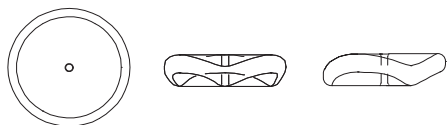
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WELCOME TO OUR BUSY HANDS SUPPLEMENT!

Keep the kids in your life occupied with these great jewellery projects for boys and girls. Whether they want to create a floral brooch (p4), a cat ring (p10) or a traditional friendship bracelet (p8) we've got something to suit every age and every disposition.

The craze for loom bands has swept the nation, so we've got a funky project on p6. Why not try using up scraps of fabric and help your child to customise their own headband? And if you want to branch out a bit, try making brightly coloured beaded jewellery by combining polymer clay with coloured wire (p14).

A note on safety: do supervise the kids at all times, and pay close attention when using scissors, wire, needles and other sharp items. Enjoy spending some time together sharing your passion for jewellery making and most of all – have fun!

Katie

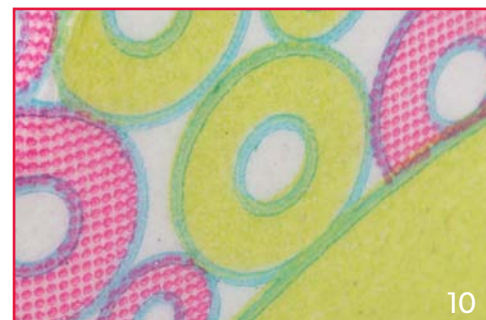
MAKE THESE!

- 04 EMBROIDERED FELT FLOWER PIN
- 06 SQUARED SINGLE BRACELET
- 08 COLOUR DIAMONDS BRACELET
- 10 CAT RING
- 12 FABRIC HEADBAND
- 14 EASY POLYMER BEADS AND WIRE

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EMBROIDERED FELT FLOWER PIN



This embroidered flower pin is sure to brighten up any winter coat. By Megan Hunt

MATERIALS

- 6 squares of wool felt (7.6cm x 7.6cm)
- Cotton embroidery floss
- Button
- Brooch pin (2.5cm)
- Embroidery needle

DESIGNER TIPS

- There are endless possible colour combinations with these pins. If you cut enough material, you can spend time choosing colours and arranging the felt layers.
- The pins make great presents for friends and family; you will discover that everybody loves the vintage button detail!
- Some embroidery stitch ideas for stitching the layers are: chain stitch, French knots, lazy daisy stitch or backstitch.

STEP 1

Use the flower templates to cut out two large flower shapes, one medium flower shape, and one small flower shape from the squares of wool felt, then use the leaf template to cut two leaves out of felt, too. Your final flower will be about 7.6cm wide.

STEP 2

Thread a needle with 60cm of embroidery floss in your favourite colour. Layer the two leaf shapes together and stitch the outside edges together using a running stitch or your best embroidery stitch.

STEP 3

Stitch the top three layers of your flower together using your favourite embroidery stitches, leaving the bottom flower layer out.

STEP 4

Sandwich the stitched leaves between the stitched flower and the leftover large flower shape. Secure the whole piece by stitching around the flower edges. The extra flower sewn to the back gives it some strength and stability.

STEP 5

Stitch the button to the centre of the flower using your embroidery thread.

STEP 6

Sew the brooch pin to the back of the flower, and you're done!

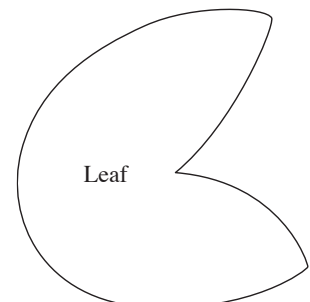
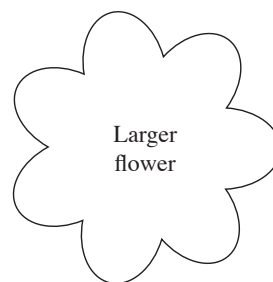
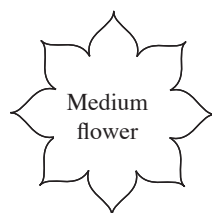


BOOK INFORMATION

Extract from *Fabric Blooms* by Megan Hunt, Published by Lark, an imprint of Sterling Publishing.
ISBN 9781454708018
(£12.99, available from www.thegmcgroup.com)



TEMPLATES



Enlarge by 200%



SQUARED SINGLE BRACELET

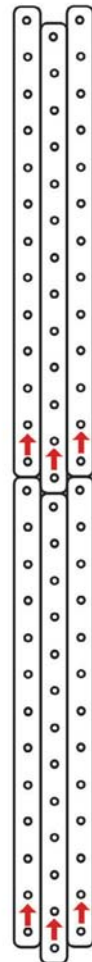
*This rubber band bracelet really is a really quick and easy project, ideal for beginners! **By Lucy Hopping***

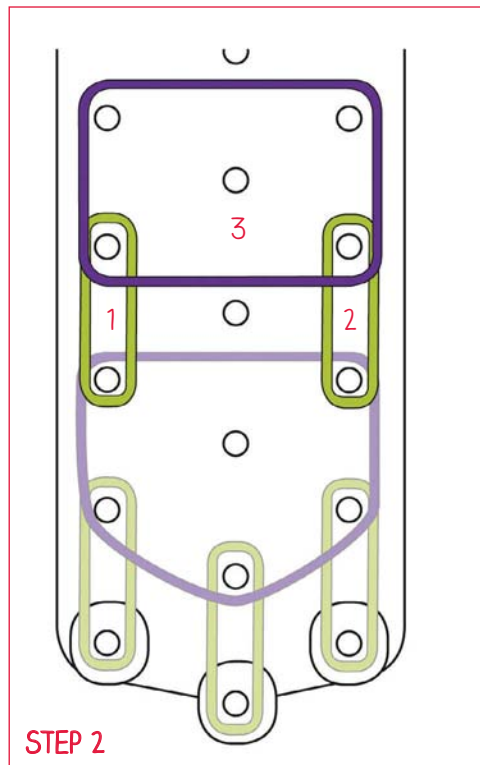
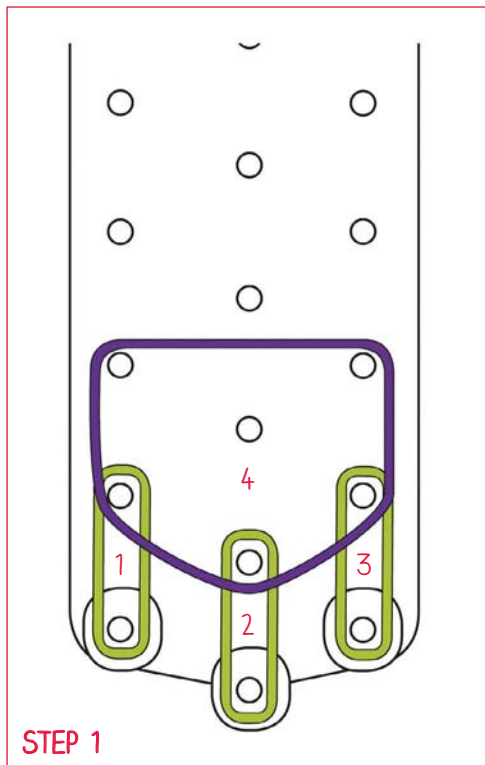
MATERIALS

- Adjustable Loom
- 27 x lime-green bands
- 13 x purple bands
- Hook
- C-clip

TO START

Set up your loom in the diagonal format – 3 pegs wide x 26 pegs long. As soon as you start laying out the bands for this bracelet, you will see why it is called a 'squared' single.





STEP 1

With the pointed end of the loom facing you, lay out three lime-green bands vertically on the pegs and then stretch a purple band over the top, following the order shown.

STEP 2

Now lay two more lime-green bands vertically from the two top outer pegs and lay a purple band in a square over four pegs.

STEP 3

Repeat Step 2 all the way up the loom, ending with two vertical lime-green bands.

STEP 4

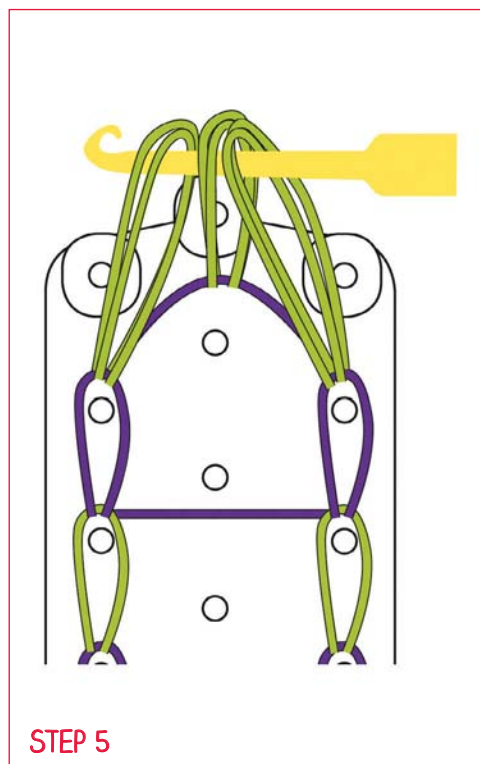
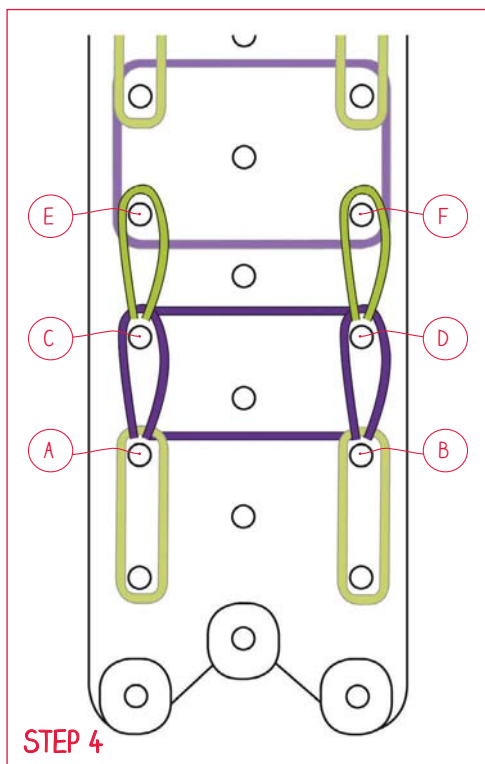
Turn the loom around so that the inverted end is facing you. Insert your hook into peg A, pick up the purple band, and hook it over peg C. Repeat on the right side with the other side the purple band on peg B, hooking it over peg D. Then hook the lime-green bands on pegs C and D over their opposing pegs. Repeat all the way up the loom.

STEP 5

Insert your hook into the top three pegs and pick up all the loops, then gently pull the bracelet off the loom, leaving it on the hook.

STEP 6

Insert the loops on the hook into a C-clip, then attach the C-clip to the loops at the start of the bracelet to complete.



BOOK INFORMATION

Extract from *Rubber Band Bracelets* by Lucy Hopping, published by CICO Books, ISBN 9781782491590, £9.99



DESIGNER TIPS

- Lay your bands in the order specified in the instructions, otherwise they may fall off or look different to the picture.
- Always push the bands down on the pegs. This makes it easier to hook them and prevents them from falling off.
- Try alternating your lime-green bands with orange glitter bands: the glitter bands are thicker, so they make a chunkier bracelet as well as adding some sparkle!

COLOUR DIAMONDS BRACELET

Make a knotted friendship bracelet, creating a pattern of coloured diamonds along its length. By Suzanne McNeil

MATERIALS

- 183cm embroidery floss in three colours
- Scissors
- Pliers (optional)
- Jewellery closures (optional)

THE BASICS

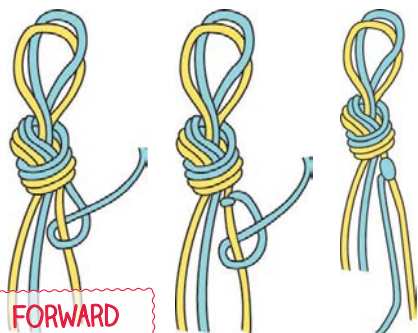
BASIC FORWARD KNOT

Bring the leftmost strand over and then under the strand immediately to the right of it. Pull the end of the working strand through the loop that has formed. Pull the knot up firmly against the overhand knot at the end of the bracelet. This is called a half hitch knot.

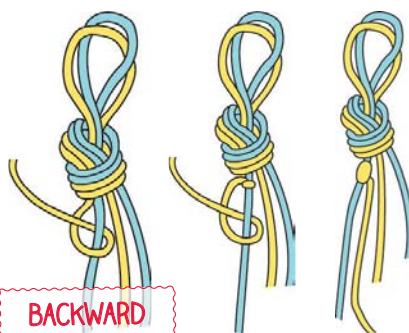
Repeat, tying a second half hitch knot using the same strand. Pull the second knot up firmly against the first. You will see that the strands switch places. Always tie two half hitches for each knot before moving on to the next strand.

BASIC BACKWARD KNOT

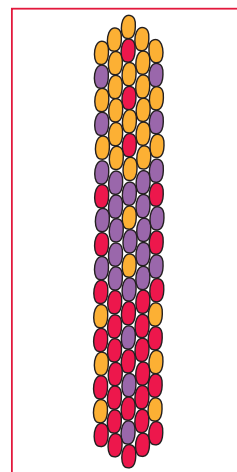
A backward knot is the reverse of a forward knot and is tied onto the strand to the left to move the knot backward. Follow the illustrations to tie a backward knot. Remember, always tie two half hitches for each knot before moving on to the next strand.



FORWARD

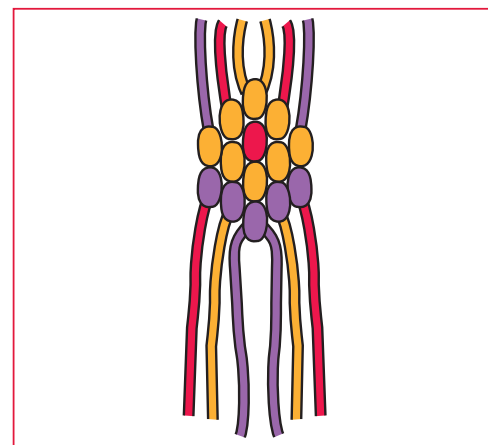


BACKWARD



HOW TO BEGIN

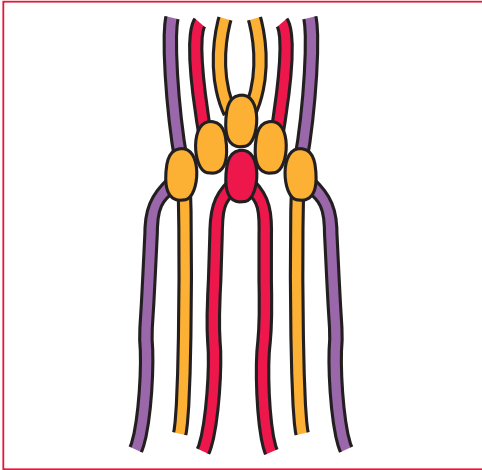
Start with three 183cm strands doubled over for six strands total. Tie the strands together using an overhand knot with a 1.5cm loop at the top. Bring the working strands to the outside of the piece before you start knotting.



STEP 4

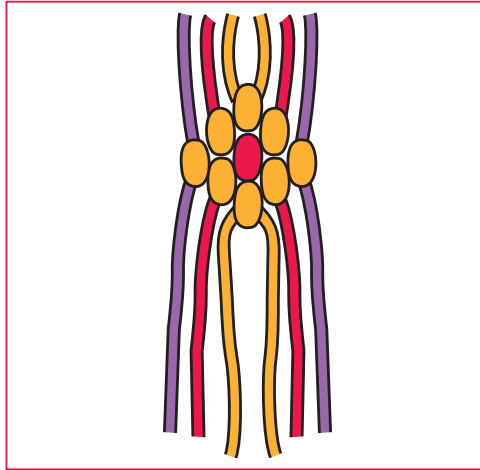
To change colours, use the outer left strand to tie two forward knots working toward the centre of the bracelet. Do the same with the outer right strand, tying two backward knots working towards the centre. Tie a forward or backward knot with the two centre strands.





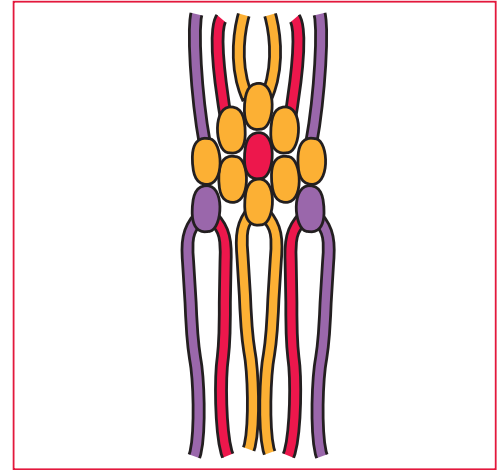
STEP 1

Tie a forward or backward knot with the two centre strands. Using the right centre strand, tie one forward knot and then one forward-backward knot. Repeat with the left centre strand, tying one backward knot and then one backward-forward knot. Tie a forward or backward knot with the two centre strands.



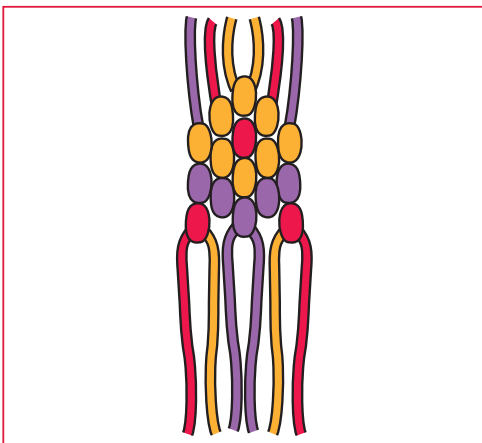
STEP 2

Using the second strand from the left, tie one forward knot. Repeat with the second strand from the right, tying one backward knot. Tie a forward or backward knot with the two centre strands.



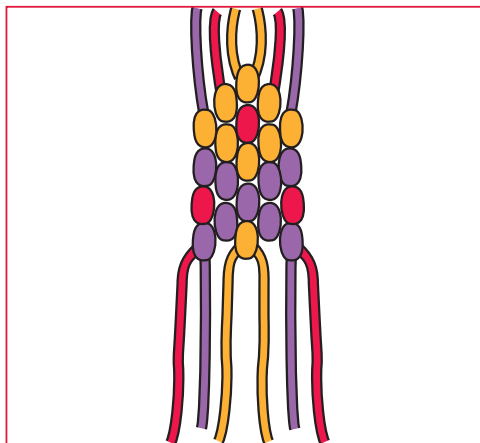
STEP 3

Using the outer left strand, tie a forward-backward knot on the strand immediately to the right of it. Do the same with the outer right strand, tying a backward-forward knot on the strand immediately to the left of it. Continue the pattern until you reach the desired length for that colour section.



STEP 5

Using the outer left strand, tie a forward-backward knot on the strand immediately to the right of it. Do the same with the outer right strand, tying a backward-forward knot on the strand immediately to the left of it.

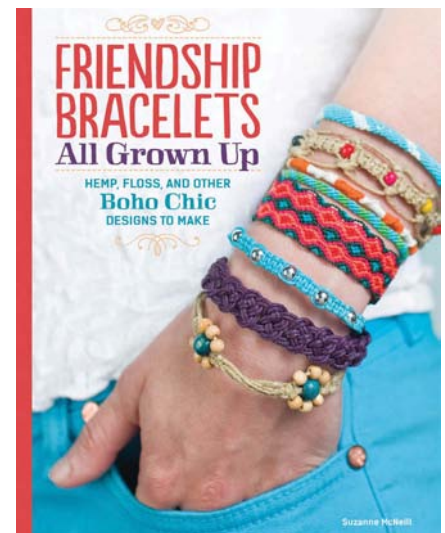


STEP 6

Using the right centre strand, tie a forward knot and a forward-backward knot. Do the same with the left centre strand, tying a backward knot and a backward-forward knot. Tie a forward or backward knot with the two centre strands. Continue the pattern until you reach the desired length. To finish your bracelet, tie all the strands together in an overhand knot. Finish with jewellery closures, if wanted.

BOOK INFORMATION

Extract from *Friendship Bracelets: All Grown Up* by Suzanne McNeill, published by Design Originals, ISBN 9781574218664 (£5.99, available from www.thegmcgroup.com)



DESIGNER TIPS

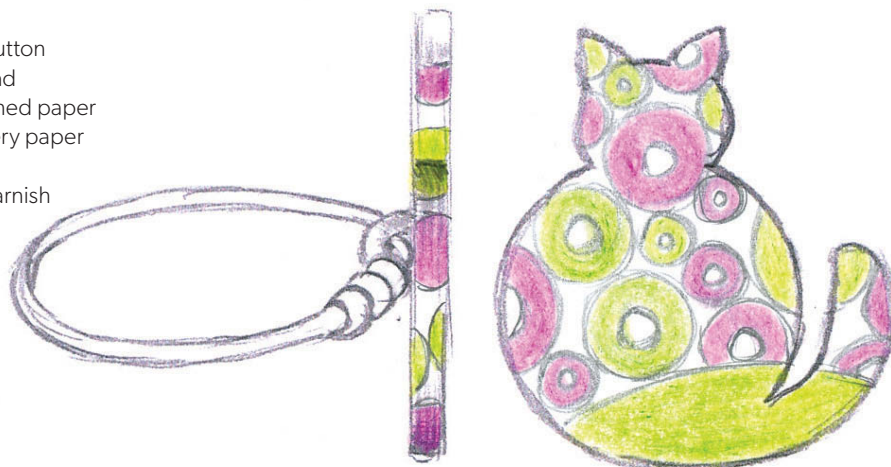
- ⦿ The terms 'forward' and 'backward' refers to the directions in which your strands move. Forward knots move left to right, and backward knots move right to left.
- ⦿ For a forward-backward knot, tie a forward knot, then a backward one with the same strand. For a backward-forward knot tie the backward knot first, then the forward knot.
- ⦿ For strong knots, tighten each strand individually. Use pliers to tighten the end knot, if preferred.

CAT RING

This patterned cat button can be made into a colourful ring. By Sian Hamilton

MATERIALS

- Cat-shaped plastic button
- Ring with 9mm flat pad
- Small piece of patterned paper
- 50mm square of emery paper
- Decoupage glue
- Polyurethane gloss varnish
- Glue brush
- E6000 glue
- Small sharp scissors
- Pencil
- Craft knife
- Cutting mat



BOOK INFORMATION

Extract from *Cats* by Sian Hamilton (project Luna), published by GMC Books, ISBN 9781861089441, £9.99





STEP 1

Take the button and sand the front to provide a key for the decoupage.



STEP 2

With the patterned paper and a pencil, draw an outline of the cat button on the back of the paper. Take your time to work out which part of the paper pattern you want on the cat.



STEP 3

Cut out the cat shape leaving 3mm around the outside of the pencil line. After cutting the shape out, go around the edge and make small cuts up to the pencil line to make the edge into lots of little tabs. This helps the paper bend around the shape when you glue it on.



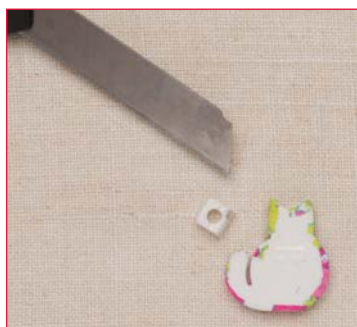
STEP 4

Pour a small amount of decoupage glue into a container and paint a layer of glue on the front of the cat button. Holding the button by the shank on the back, carefully place the paper on the cat, lining up the pencil outline to the edge of the cat. Paint a layer of glue over the top of the paper.



STEP 5

With a tiny amount of glue on your brush, go around the edge and paste each tab down the sides. Work slowly and make sure you take off any spare glue with the brush as you go. Leave the button to dry completely.



STEP 6

Take the craft knife and carefully cut the shank off the back of the button. As it's plastic it should be fairly easy to cut off, but this should only be done by an adult.



STEP 7

Take the ring blank and sand the flat pad, then place a small amount of glue on the pad and stick the cat button down. Leave to dry completely before wearing.

Decoupage is a great way to decorate anything. These lovely cat-shaped buttons just shouted out to be patterned.

DESIGNER TIPS

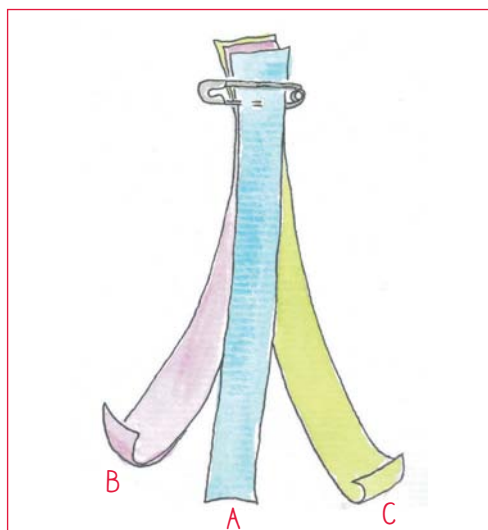
- If the button is made of soft plastic, you can cut off the shank with an old pair of side cutters. Don't use a new pair as it could blunt them.
- This design works with buttons that have holes, too. Just follow the steps but skip Step 6. The paper will cover the holes and the glue will fill them when attached to the ring blank.
- Use this same technique to make earstuds by gluing the decoupage cat to a stud with a flat pad.

FABRIC HEADBAND

Turn heads with this vintage-look braided headband! *By Lucy Hopping*

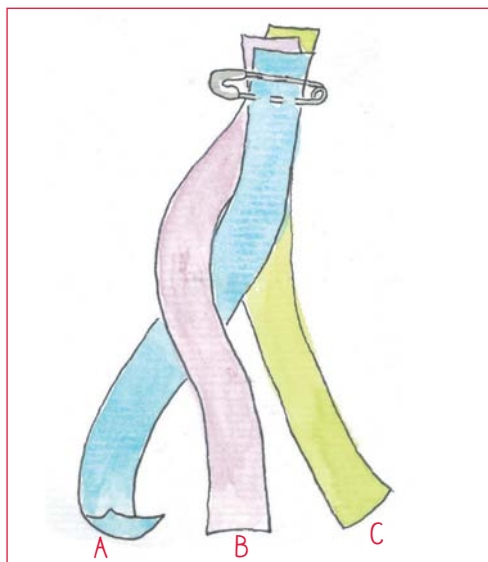
MATERIALS

- 3 x pieces of cotton fabric (80cm x 5cm)
- Safety pin
- Scissors
- Needle
- Sewing thread
- 15cm elastic
- All-purpose glue (optional)
- Assorted sequins and beads



STEP 1

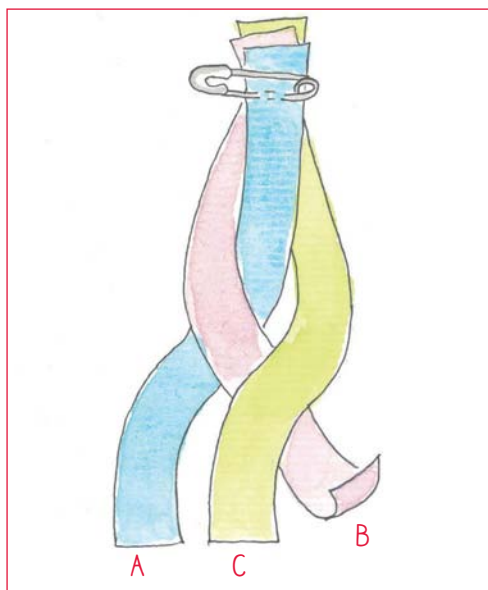
Layer the pieces of fabric together and attach to a pillow with the safety pin.



STEP 2

Start with the left-hand thread (B) and bring it into the centre.





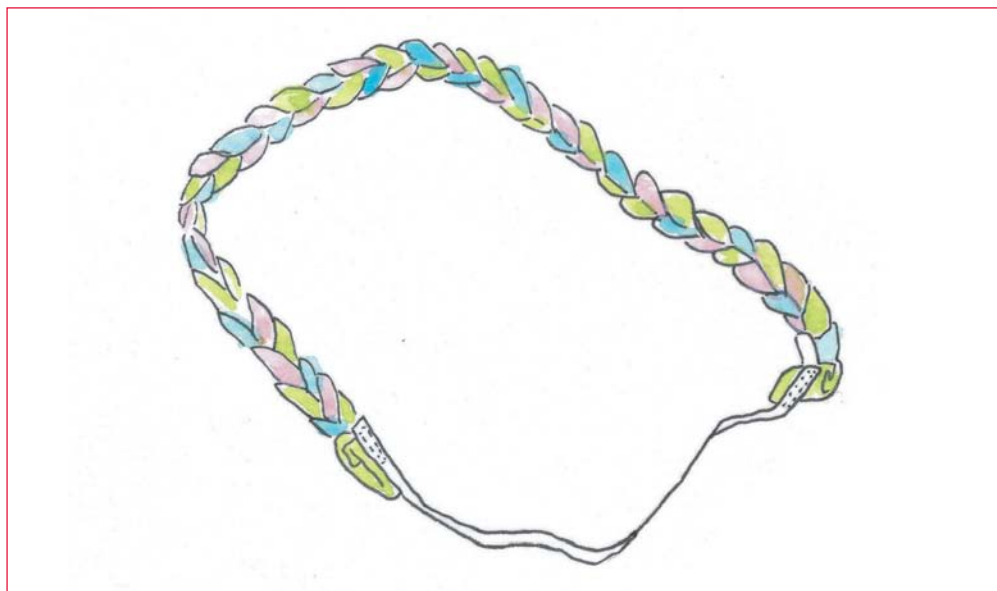
STEP 3

Then move the right-hand thread (C) into the centre.



STEP 4

Repeat Steps 2 and 3 until you have a braid approximately 30cm long. Trim the ends, fold over each other, and sew securely in place on the underside of the braid. Repeat with the other ends attached to your pillow.



STEP 5

Sew the elastic to the ends of the braid. You may have to shorten your elastic according to the size of your head. Embellish your braided headband by sewing or sticking on sequins and beads.

DESIGNER TIPS

- Thin strips of fabric are great to braid with. T-shirt material is especially good as it rolls easily into tubes.
- Printed cottons add pattern and texture to your headband.
- There are so many beads and sequins available that you can make your headband sparkly and pretty.

BOOK INFORMATION

Extract from *Friendship Bracelets*
by Lucy Hopping, published by CICO
Books, ISBN 9781782491071, £9.99

friendship bracelets



35 gorgeous
projects to
make and give



Lucy Hopping

*Made from
strips of scrap
fabric, this
headband is so
easy to make
and has a
pretty sparkle.*

EASY POLYMER BEADS AND WIRE

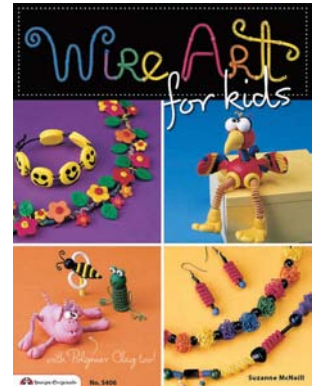
Intricate beads are simple and quick to make with easy-to-handle polymer clay. By Lisa Pavelka

MATERIALS

- Polymer clay
- Needle tool
- Plastic knife
- Skewer or dowel
- Thick coloured wire (optional)
- Jewellery findings (optional)

BOOK INFORMATION

Extract from *Wire Art for Kids* by Suzanne McNeill, published by Design Originals, ISBN 9781574214352, £4.99



SMILEY FACES



STEP 1

Roll a ball of yellow clay and flatten into a disk. Shape the face parts from black clay. Place them on the disk and press into place.

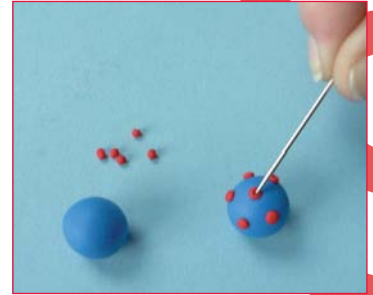


BALL BEADS



STEP 1

Roll a clay log and cut off small pieces with a plastic knife. Roll into balls.



STEP 2

For dotted balls, roll tiny balls of clay, place on larger ball with a needle tool and lightly press in place. Bake.

TWISTED BEADS



STEP 1

Roll out thin logs of two different colours of clay. Lightly twist the logs together.



STEP 2

Roll the twisted log to lengthen and blend the colours.



STEP 3

Fold the log in half and twist into a teardrop shape. Bake.

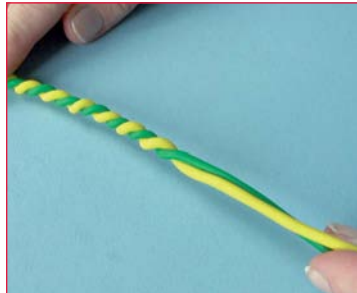


CLAY WRAP BEADS



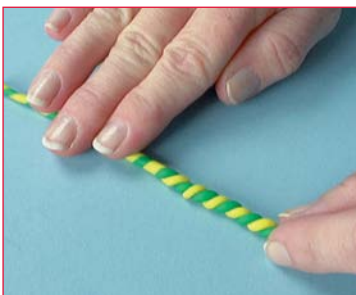
STEP 1

Roll out thin log of clay and coil into a spiral around a skewer or dowel.



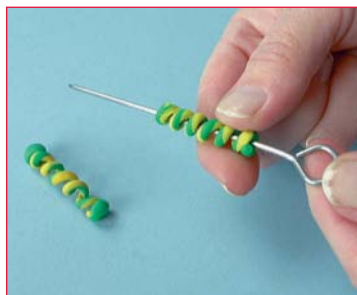
STEP 2

For two-colour beads, roll two thin logs of different colours and twist them together.



STEP 3

Roll the twisted log to lengthen it and blend the colours.



STEP 4

Coil log into a spiral around a skewer or dowel. Bake on the skewer.



DESIGNER TIPS

- Use your imagination. Polymer clay is so versatile it can be shaped into anything you wish.
- When you make your beads you will need to join them together with wrapped wire links, made by coiling wire. Forming loops at the end makes it easy to attach the links to create simple earrings, necklaces and bracelets.
- Bake polymer clay according to the manufacturer's instructions.
- In addition to coiled wire links, you can use a variety of findings to complete bracelets, necklaces and earrings.



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